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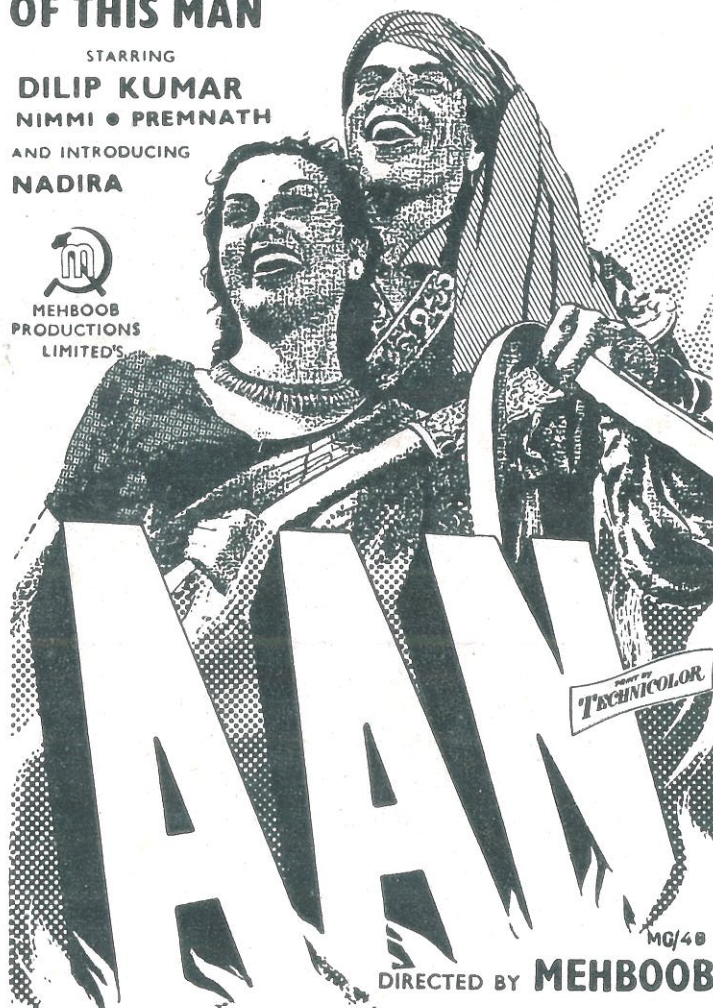
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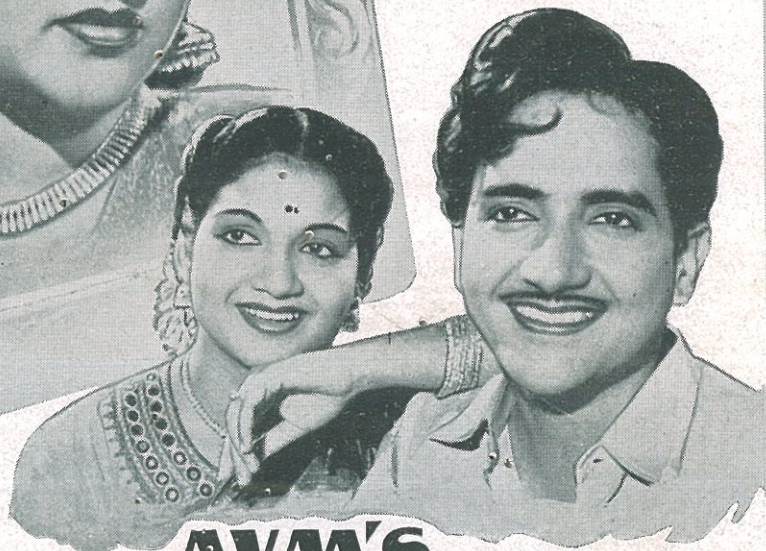
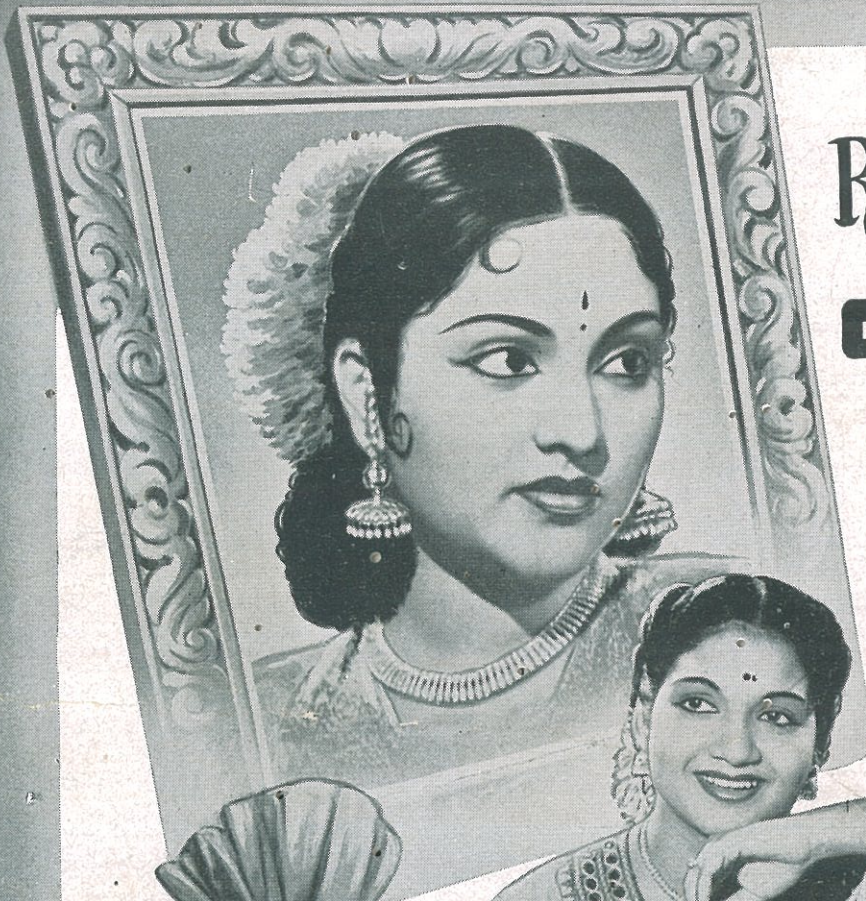
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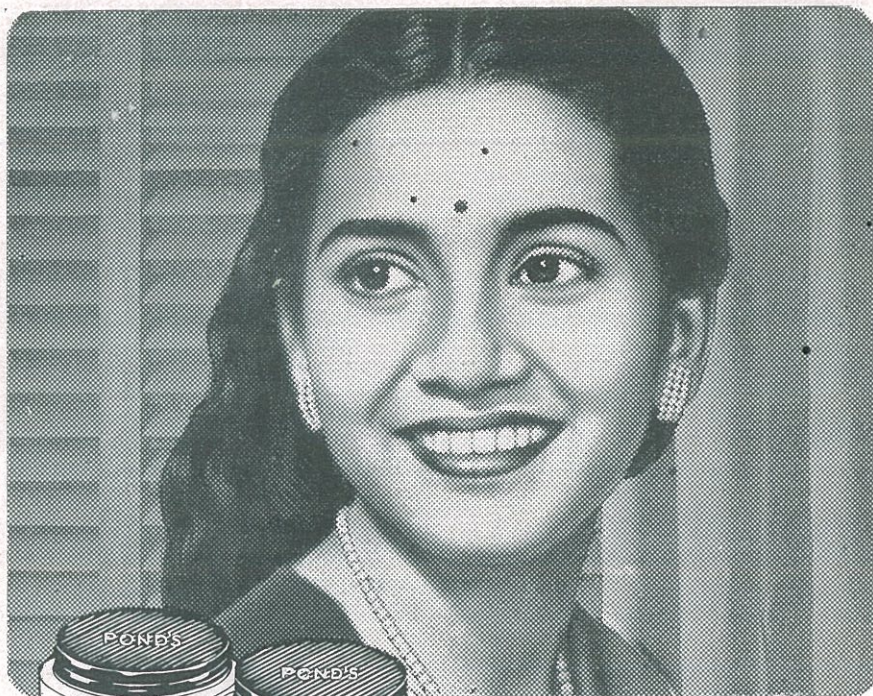
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SEPTEMBER 1953.

No. 9.

Those who live in the dawn of youth don't need little lamps to light up their hearts. Their hearts burn and light up the horizon of romance bringing sunshine and smiles to this weary world of sighs and sorrows. Youth, the supreme symbol of life and love, takes its most tantalizing female form when Nutan portrays it in "Shabab", a poetic romance produced and directed by M. Sadiq for Sadiq Productions.

An Old Tale Of Traitors

The best news we have had during the last six years of our freedom is the dismissal and arrest of Sheikh Abdullah, the Prime Minister of Kashmir, on charges of "disruptionism, corruption, nepotism, maladministration and establishment of foreign contacts of a kind dangerous to the peace and prosperity of the State". Which all means high treason, in short.

The news would be still more welcome to us if events take their logical course and Sheikh Abdullah is given a fair trial, found guilty and hanged for high treason. Though Filmindia cannot afford much in these days of slump, we would still not mind paying for the hangman's rope.

With the intention of crossing into Pakistan territory, Sheikh Abdullah rushed to Gulmarg in his 82-thousand rupees Cadillac—bought, of course, with Indian money—but was arrested at 10 A.M. on August 9, 1953.

This was the man Nehru had embraced hundreds of times during the last six years as the supreme symbol of secular democracy. This was the man for whom Indians had sung, danced and performed stage shows all over India to help the Kashmiris. This was the man for whom our women had left the sacred cloisters of their homes and gone around with beggar's bowls collecting funds.

This was the man whose old and dirty carpets we had accepted as new and paid fancy prices for them. This was the man for whom we had given the lives of thousands of our soldiers to turn his dirty shawl into a royal robe. This was the man on whom we have so far spent over 600 crores of rupees. We did all this because Nehru, our beloved leader, embraced Sheikh Abdullah twice every week and proclaimed from the housetops that Sheikh Abdullah was the last lighthouse of secular democracy.

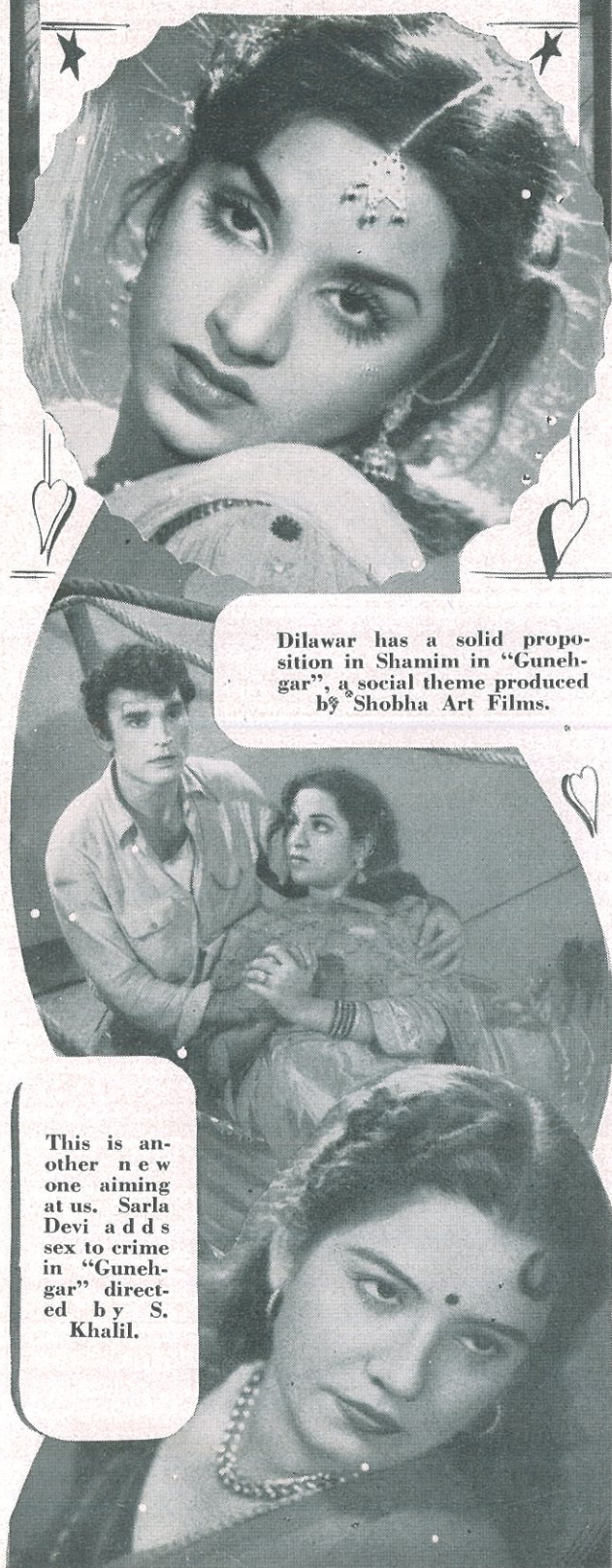
Sheikh Abdullah also contributed to this myth by saying on May 22, 1950 at Teethwal, "The ties binding Kashmir with India were not merely legalistic but were born out of the free will of the Kashmiris who found in India a true image of their own ideals and aspirations. This bond of unity between India and Kashmir, this kinship of heart and soul, this ever-growing and ever-strengthening link between two great people can never be broken."

What beautiful words! No wonder Nehru embraced Sheikh Abdullah a hundred times more and good women of India rushed from door to door to collect more funds for Kashmir to strengthen "the bond of unity", to cement "the kinship of heart and soul" and to emphasize "the ever-growing and ever-strengthening link between two great people".

But we never trusted this political adventurer. We warned our people and our leaders! But in our secular democracy those whom Nehru protects even God cannot destroy. The warning of a journalist therefore went unheeded.

Two years later, Sheikh Abdullah sang another tune. On April 10, 1952, this "Lion" of Kashmir roared at Jammu, "Kashmir's accession to India will have to be of a restricted nature so long as communalism has a foothold on the soil of India. We want to join India without any kind of mental reservation. But how can we do so,

Almost every new picture brings a new girl to the screen. This one is named Shamim and she threatens to hypnotise us in "Gunehgar" directed by S. Khalil.



Dilawar has a solid proposition in Shamim in "Gunehgar", a social theme produced by Shobha Art Films.

This is another new one aiming at us. Sarla Devi adds sex to crime in "Gunehgar" directed by S. Khalil.

so long as we are not convinced about complete elimination of communalism in India? We are prepared to welcome the application of India's Constitution to Kashmir in its entirety, once we are satisfied that the grave of communalism has been finally dug in India . . . Many Kashmiris feel what will happen to them and their position if for instance something happens to Pandit Nehru. . . If there is a resurgence of communalism in India, how are we to convince the Muslims of Kashmir that India does not intend to swallow Kashmir? . . . We in Kashmir want to function as a bridge between India and Pakistan and bring the two countries together by cementing the forces of love."

Knowing fully well that 40 million Muslims were living happily and peacefully in India, why did Sheikh Abdullah accuse the Hindus of India of communalism? And where does riot or communalism usually begin—with the Hindus or with the Muslims? Sheikh Abdullah's design was simple. By accusing India of communalism, he raised a smoke screen to cover his own communal activities. By referring to Pandit Nehru in a touching manner, Sheikh Abdullah clouded the usually sharp perception of that generous and noble hearted patriot who often sells his country for a small sentiment.

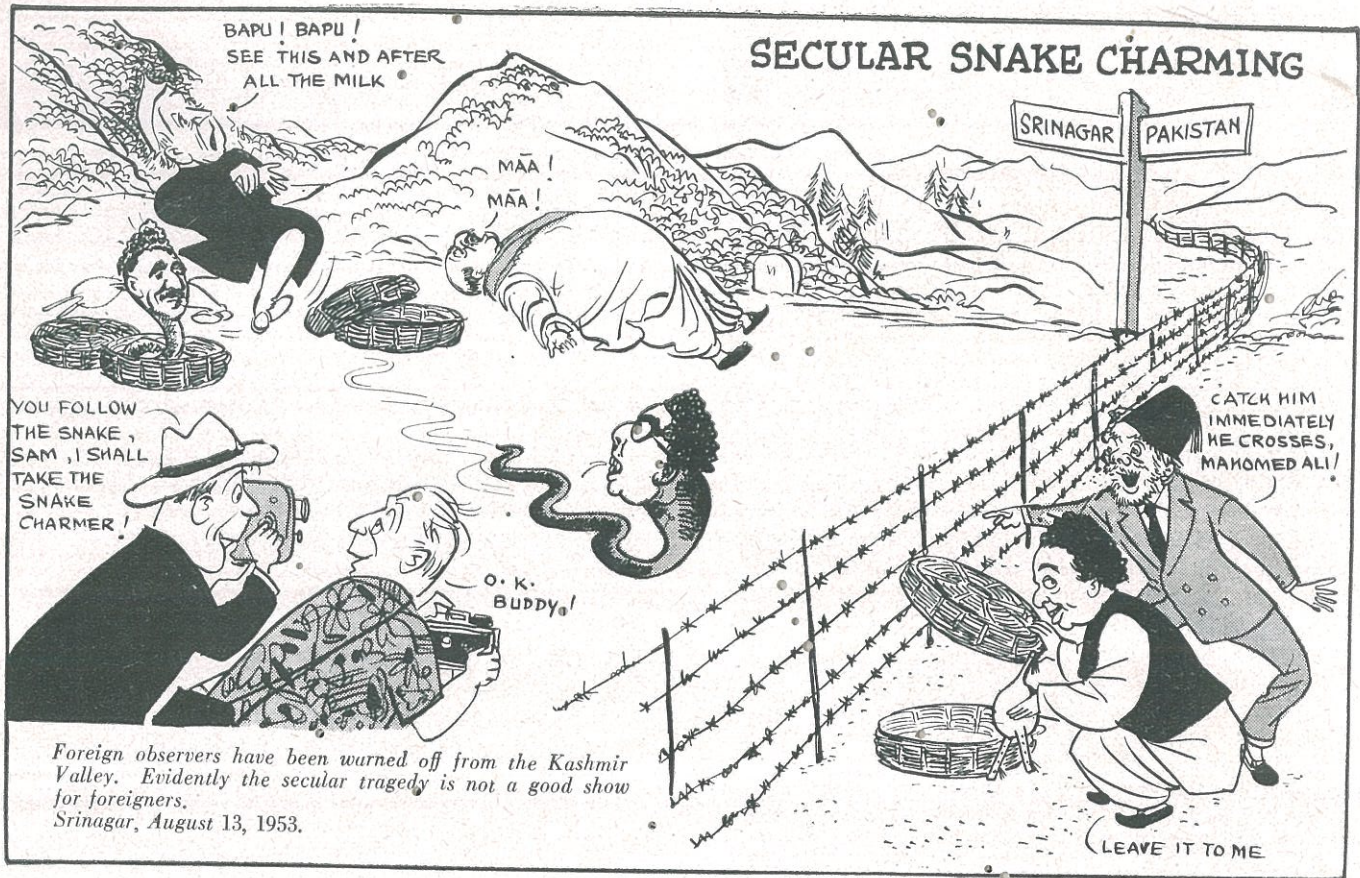
But we saw through the game of this political adventurer, a hyena parading as a lion in Kashmir. In our editorial article, "Biting The Hand That Feeds" (May 1952), we exposed Sheikh Abdullah and warned the nation and our leaders against the communal machinations of this political adventurer.

In this article, we asked: "Why has the secular-minded Sheikh suddenly become conscious of his 34 lakhs Muslims to the exclusion of 10 lakhs non-Muslims?" We also pointed out that in India we were more conscious of the interests of the 40 million Muslim minority rather than of the 300-and-odd-million Hindu majority. And we quoted several instances of how fairly Muslims in India were being treated in the matter of fundamental freedoms, Constitutional rights, civic privileges, education and services.*

We had also revealed how Sheikh Abdullah had once sent his emissary to negotiate with Pakistan. And reproducing Sheikh Abdullah's threat, "Sheikh Abdullah does not fear anyone in this world. He will not bow down before India or Pakistan or America or any other nation. Let them get this fact straight", we had said, "Yes, we have got this fact straight after sacrificing the lives of thousands of our jawans and spending crores of rupees on Kashmir. And the fact is that after all said and done Sheikh Abdullah is just another Muslim politician. And the sooner we realize this truth, with all its religious and political implications, the better for this ideal-chasing secular state called India that is Bharat."

Our plain speaking made our leaders angry and we were threatened with prosecution—an old silencing device of the British which the white rulers left behind for their white-capped successors.

Nehru thundered from every platform for months and ended by naming 320 million people out of 360 million as communalists. Nehru laboured to tell us that only the remaining 40 million Muslims practised secularism in India. The majority accepted this as a huge national



joke and allowed this mad mullah of international politics to rant and rave without taking him seriously. Opposition will kill Nehru and people still love this mad mullah madly enough to tolerate all his nonsense if only to wish him a few years more of life. Love has no reason.

But whatever Nehru said, people in India still suspected Sheikh Abdullah as a designing communalist, out to stabilize his communal throne in Kashmir. A stage was soon reached when even the white-plumed Congress parrots looked askance at the way affairs were going on in Kashmir. Finally, on January 16, 1953, at the Parrot Parishad in Nanalnagar, Hyderabad, with Nehru standing behind him, Sheikh Abdullah delivered his challenge in the following words, "If anybody feels that Sheikh Abdullah cannot come along with us for ever, then there is no use carrying Sheikh Abdullah with you. You must decide here and now what you want to do with Sheikh Abdullah. (Asking parrots to decide about a hawk and with the cockatoo presiding?) My life was before you. My work is before you. Whatever I am, I stand before you. It is now for you to judge about me."

The bluff worked and the Congress parrots were silenced. Sheikh Abdullah went back to his kingdom to stabilize his power further and add more designs to his communalism. On the crest of his communal tyranny, the people of Jammu launched the Praja Parishad agitation to secure justice and democracy from this political adventurer. Democratic Indians from other parties than the Congress made common cause with the people of Jammu and Dr. Syama Prasad Mookerjee, the lion of Bengal, led the agitation in India.

But all that the people got were bullets and abuses—bullets from Sheikh Abdullah and abuses from Pandit Nehru.

Once again and in the midst of this fight, we wrote another editorial, "Save Us From Nehru" (April 1953). Once again we warned our beloved Prime Minister against the communal machinations of Sheikh Abdullah and demanded that **"our army people in Kashmir should keep a close watch on this political adventurer"**.

But Nehru did not listen to us nor did he take any notice of the patriotic agitation of the Praja Parishad which, almost every day, brought home a harvest of dead, wounded and imprisoned. The climax was reached when Dr. Syama Prasad Mookerjee was arrested for entering the Kashmir State without a permit. And once again tragedy came home when millions of mourners in India received the great martyr's corpse wrapped in a Kashmir shawl generously provided by the unscrupulous adventurer of Kashmir. The lion of Bengal had gone roaring in the pursuit of justice and democracy. He was sent back floating in the air, cold and silent.

And once again Nehru backed Sheikh Abdullah and found no mystery in the sudden death of Dr. Mookerjee while in detention in Kashmir and refused to move when Dr. Mookerjee's heart-broken 84-year old mother demanded a thorough and impartial inquiry.

Dr. Mookerjee's death rushed the climax of the Kashmir story. As Sheikh Abdullah's gloves slipped down and his knuckles started showing, the other gang-

sters of Kashmir took alarm. The going had been good for them for six long years with India paying all the bills and doing sentry duty in addition. The seven Bakshi Brothers, whose keen patriotism in getting all main supplies for the State of Kashmir had become a lucrative labour of love, got frightened of losing the monopoly and its profits if Sheikh Abdullah showed his wrong set of teeth to India. Bakshi Ghulam Mahomed, the big brother, flew to Delhi and returned to Kashmir to challenge the supreme authority of Sheikh Abdullah. It was a case of thieves falling out and soon different leaders of the Kashmir National Conference, the ruling party, spoke with different mouths. Their speeches soon turned into a babel and on July 30, 1953, even Nehru had to say "There was some confusion today regarding the internal situation in Kashmir because of the conflicting expressions of opinion by leading personalities in the State. I am slightly confused myself."

This man who knew everything about Kashmir and who had often described himself as an expert on Kashmir and who had fought with the late Sardar Patel in the cabinet and arrogated to himself the monopoly of dealing with Kashmir, was now "slightly confused" because his blue-eyed boy was behaving in a manner prejudicial to his much-flaunted ideals of secular democracy.

The climax was rushed when letters from Sheikh Abdullah to Pakistan and America were reported to have been intercepted. And though Nehru stated in the Parliament that the milk-toothed, adolescent Sadar-i-Riyasat Karan Singh took the initiative in dismissing and arresting Sheikh Abdullah to prevent disruption of the State, we are inclined to believe the story that is current in Delhi that it was Rafi Ahmed Kidwai who insisted on the arrest of Sheikh Abdullah at an urgent cabinet meeting in Delhi. If this story is not true why should Nehru state in the Parliament, "It is a matter of deep regret to me that Sheikh Abdullah, an old comrade of 20 years, should have come into conflict with our other comrades in Kashmir and that it should have been considered necessary by the Kashmir Government to place him in detention for the time being?" How does Nehru know that the intention of the Kashmir Government is to place Sheikh Abdullah in detention only 'for the time being'? Pandit Nehru must tell us another about the dismissal and arrest of Sheikh Abdullah.

Power corrupts all, be they Hindus, Muslims, Christians, Jews or any other race. But in the hands of Muslim rulers power becomes a ruthless instrument of murder and treachery. It did not need any crystal gazing to realize that Sheikh Abdullah would some day stab us in the back. All that was needed was a peep into the past history of Muslim rulers in India and the crimes they committed to wrest power and retain it, often killing their nearest blood relations in cold blood.

Writes Zahiruddin Faruki in his book, "Aurangzeb & His Times": "Though the best traditions of Islam pointed towards a republican form of government, no religious obligations were involved where the inheritance of a State was in dispute. Ultimately the question of succession became one of force, secret machinations and artful plottings, each party vigorously preparing itself for the coming struggle. The masses, having no religious preference in the matter, were free to take sides according to their advantage and exigencies of the moment."



This man has terrorised quite a few people in this country. Bipin Gupta plays one more kingly role in "Naag Panchami", a socio-religious subject directed by Raman B. Desai for Vinod Films.

This fact gave free scope to individual ambitions and to those disastrous pretensions which became the fruitful cause of dynastic wars in the Islamic world. Thus the inherent right of the first born son to the royal purple has no sanctity according to Islamic law" (Page 3.).

In the last sentence Zahiruddin Faruki has put his finger on the real cause of the large trail of blood and murder which Muslim rulers have left behind in the pages of history.

Let us take a hurried review of this trail of blood and murder for the benefit of our people and politicians who have to deal with Pakistan the rest of their lives.

Mahmud of Ghazni ascended the throne of Ghazni after his father's death and after defeating his brother Ismail whom he imprisoned for the rest of his life. (997 A. D.)

Mahmud intended to divide his empire between his two sons, Masud and Muhammed. But Masud blinded and imprisoned his own brother and ascended the throne.

In 1184 A. D. Muhammed Ghor captured Khusru Malik and his son and imprisoned them in a fort where they were put to death after some years.

In 1296 A. D. Allauddin Khilji perpetrated one of the basest murders in history when he killed his uncle Jalaluddin Khilji, the founder of the Khilji dynasty. The kind-hearted and unsuspecting Jalaluddin was assassinated by hirelings just when he had stooped to lift up his dissimulating nephew who pretended to bow low in homage before him. This man shed more innocent blood than ever a Pharaoh was guilty of. He murdered his

patron, uncle and father-in-law. He exterminated not only the heirs of his predecessor but all the Jalali nobles who had transferred their allegiance to him.

Allauddin's lust had no limit. He captured many Rajput princesses and added them to his harem but the hazar-dinari slave which he prized most was Malik Kafur, a beautiful eunuch who became a vile favourite of Allauddin.

Allauddin took out the eyes, in his presence, of his two nephews Umar and Mangu Khan, both his own sister's sons who had rebelled against him. His third nephew Akat Khan tried to emulate his uncle's example and was beheaded by Allauddin while his followers were scourged to death with wire tongs.

Even Allauddin's army captains were as ruthless as their emperor. Writes Barani, the philosopher-historian, "Nusrat Khan's brother was murdered and in revenge he ordered the wives of the assassins to be dishonoured and exposed to most disgraceful treatment. He then handed them over to vile persons to make common strumpets of them. The children he caused to be cut to pieces on the heads of their mothers."

After Allauddin's death, Malik Kafur, the beautiful eunuch whose abilities could be measured only by the depravity of his principles, set about the ruthless business of extirpating all rivals. The eyes of Prince Khizr Khan and his brother Shadi Khan, who were both in prison, were "cut out from the sockets, with a razor, like slices of melon".

Mubarak, another son of Allauddin, forestalled Malik Kafur and killed him. And then he proceeded to kill his three brothers in prison, two of them blind—Khizr Khan

and Shadi Khan, and the third Umar Khan. He also put to death his own father-in-law Zafar Khan. Mubarak appropriated Deval Devi, the beautiful Hindu wife of his elder brother and let us not befoul our pages by describing the licentious orgies that followed.

Mubarak was soon murdered by his own favourite Khusru Khan who ascended the throne under the impressive name of Nasiruddin Khusru Shah. His first act was to appropriate the twice dishonoured, beautiful Rajput princess, Deval Devi. Ghazi Malik soon put an end to Khusru, a 'dher' converted to Islam.

In 1327 A. D. Muhammed Tughlak, the then Emperor of India, captured his rebel nephew Bahauddin Gashtasp. Bahauddin was reviled by the women of the Emperor's harem, flayed to death and his flesh cooked and served up to his family.

Muhammed also confined Sheikh Zadah Jami in an iron cage and ultimately executed him for calling the Sultan a tyrant to his face.

In 1564, Emperor Humayun caught his rebel brother Kamran and blinded him so that he may not succeed to the throne. Prince Akbar also executed Kamran's only son in Gwalior.

Akbar, the great, got rid of the Mullahs of Islam by drowning them in the Jamuna river. His prominent victims were Mulfah Mahomed Yazdi and Qazi Yaqub whom he had sent on boating trips.

Khurram, afterwards Shah Jehan, fought against his father Jehangir and held the Emperor as a prisoner, while Jehangir had kept his other son Khusrau in prison for the security of the State.

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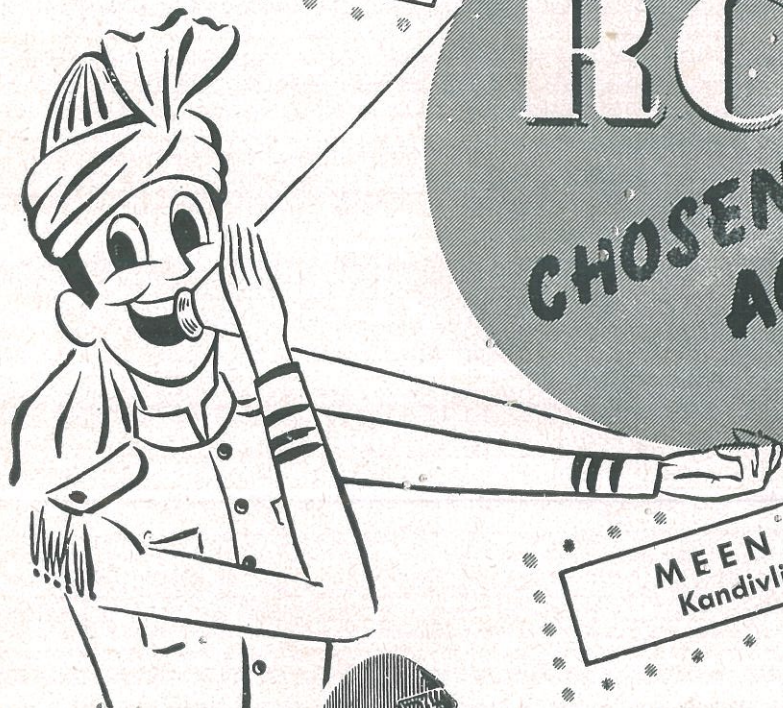
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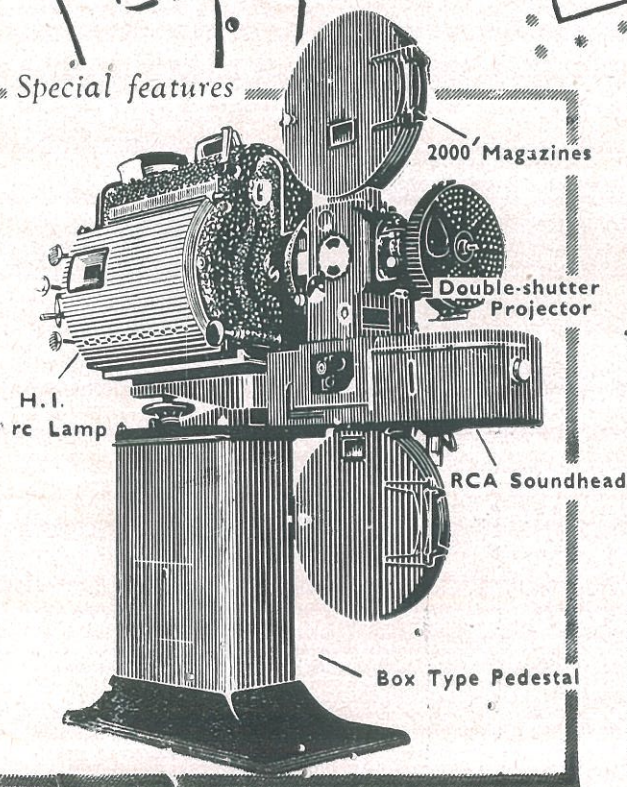
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And Shah Jehan, the builder of the immortal Taj in white marble, dyed his own hands in red blood when he put to death his own brothers Dawar Baksh, Parvez and Sharyar and his nephews, Tahmuras and Hoshung for no better reason than their being possible claimants to the throne.

On June 8, 1658, Aurangzeb took possession of the Agra Fort and imprisoned his father Shah Jehan for life. Aurangzeb executed his youngest brother Murad at Gwalior in December 1661. He had disposed of Dara, his eldest brother, in a similar manner in 1659.

Writing about Aurangzeb's murders, historian Zahiruddin Faruki says, "The hand of almost every Mughal emperor from Akbar downward is soiled with blood and it seems as if Aurangzeb could not avoid the effects of the hereditary tendencies."

These mad Mughals were so power-crazy that they seem to have made "takht ya takhta" (crown or the coffin) the motto of their lives. We have only mentioned a few outstanding murders of close blood relations. What the people went through under these different autocrats can best be left to one's imagination.

In recent times the murder of Nawab Liaquat Ali Khan, one of the founders of Pakistan, was one more inevitable casualty of power politics in Pakistan.

It is a pity that Nehru, the man who wrote a book called "Glimpses of World History", lost sight of the glimpses we have given above when he trusted a man like Sheikh Abdullah and described him as the supreme symbol of secular democracy. Sheikh Abdullah being a power-crazy Muslim politician is but a modern symptom of old Mughal history. And so will be Bakshi Ghulam Mahomed, the man who has replaced Sheikh Abdullah. One can never trust power politicians of any race or creed and least of all Muslim adventurers.

There is, however, one distinct advantage in dealing with Muslim adventurers. They are dreadfully honest in their creed and can be safely relied upon to be unreliable in moments of need. They have to maintain their historical traditions and these Muslim adventurers never let down their heritage in this respect.

If our leaders and our people remember the past history of power-crazy Muslim rulers, they will spare themselves the heartburning disappointment that is awaiting our nation in the Kashmir affair. We had said before that Kashmir was a prize cake and a prize cake can only be cut and eaten.

In the meantime we can think of only two ways of settling this Kashmir problem. The first is handing over the Muslim populated areas to Pakistan with all the seven Bakshi Brothers across a friendly conference table and taking over the Hindu and Buddhist areas to ourselves. This will stop the present inter-dominion quarrel and save us nearly a hundred crore of rupees every year—money which we have been spending every year to feed the Kashmiris and make even a prize boy like Sheikh Abdullah a traitor to our cause. With half of this money we can turn Jammu into a paradise and the other half can be used for our refugees from Sindh, Punjab and Bengal.

Now that Sheikh Abdullah has gone and cries of "Pakistan Zindabad" are being heard in Kashmir, the

long-promised plebiscite is out of the question. With Muslims in majority, the plebiscite would never have made any sense any way though it served as a talking point to our ideal-chasing Prime Minister and gave Sheikh Abdullah a handle to beat both India and Pakistan into submission for six long years. The plebiscite farce must now end as it will bring in only one result—Kashmir's accession to Pakistan.

If Nehru loses face in adopting this way of settlement (And one wonders whether Nehru has any face left after Sheikh Abdullah's betrayal), the other alternative is to scrap the independent and special status of the Jammu and Kashmir State, as guaranteed by our flexible Constitution, and straightaway annex Jammu, Kashmir and Ladakh to the East Punjab State. This will turn the present dangerous majority of thirty lakh Kashmiri Muslims into a harmless minority in the midst of over 12 million non-Muslims. This second way out would need the courage and strength of the late Sardar Vallabhbhai Patel, qualities which are unfortunately missing in our peace-loving Prime Minister. We may, therefore, as well give up the idea of annexing Kashmir to East Punjab.

But if Nehru decides to continue the old muddle of secular democracy under the aegis of Bakshi Ghulam Mahomed, we must warn him in the interest of our people that the new lease to his old experiment will once again fail.

Bakshi Ghulam Mahomed is by no means an angel of secular democracy. He is also an old gangster from Sheikh Abdullah's gang and, like Sheikh Abdullah, Bakshi Ghulam Mahomed will also change his tune when his power and position are stabilized.

We have already spent so much money in Kashmir during the last six years that it would have been cheaper for us to have bought that State by the square yard as private property. Additionally, we have lost both life and face in Kashmir. We do not want to lose either life, money or face any more to try Nehru's phoney experiments in secular democracy. There cannot be any secular democracy in any province with a majority of Muslims. There isn't one in Pakistan with all its tall talk of being an independent, progressive state.

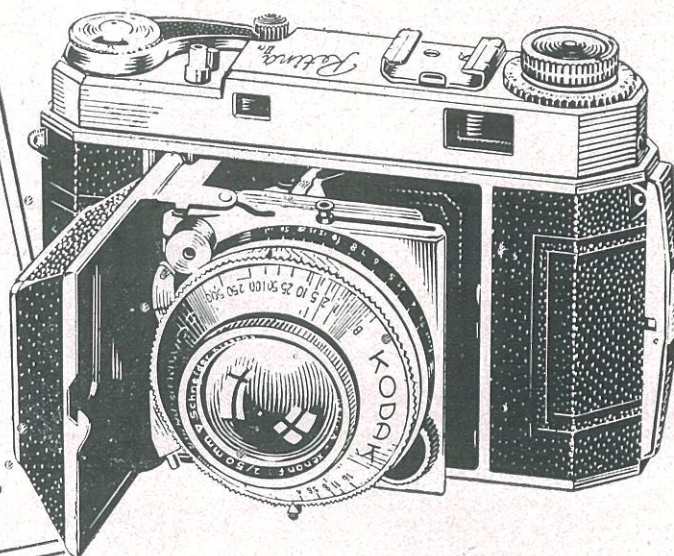
Nehru's idealistic experiments with our life, money and prestige must cease. He mustn't toy with our resources any more merely to gain for himself a few talking points on public platforms. We have plenty of problems of our own without worrying about the damn Kashmiris. And Nehru mustn't any more propagate the myth of Kashmir having a strategical value in our defence. With over 1200 miles of a fluid frontier between India and Pakistan, Kashmir has no strategical value in our defence at all. The enemies from Russia and China, we cannot hold even if we pile up the dead bodies of 360 million people and compete with the heights of the Himalayas. There is no sense in clinging to this myth and wasting life and money over it.

This Kashmir problem must, therefore, be settled immediately, one way or other. We cannot risk another experiment with another Muslim adventurer.

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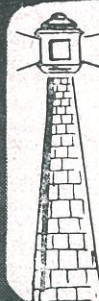
That is a peach with nose, mouth and eyes. Or is it a painted balloon? Success makes these film girls dowagers in a day. But Nirupa Roy is juicy enough for the cobra in "Nag Panthami", the symbolic tale of phallic worship in India directed by Raman B. Desai for Vinod Films.

OLD FOWLS NOT WANTED

Every now and then film producers advertise and invite new talent to join the film industry. The accent of these advertisements is usually on the female candidates, though film producers need boys as badly as the girls.

In fact, the film industry in India is so acutely short of male talent to play the lead these days, that fortunes have been made by our sad and sour-faced Dilip Kumar and our frisky and monkey-mannered Raj Kapoor.

Even the blind ones cannot accept these two boys as the last relics of Adonis on earth. Compared with the normal youth of our country both of them cannot even be called full-grown men. At best, Dilip Kumar is an ugly, hairy, anaemic, single-boned lad while Raj Kapoor is a stunted, cat-eyed, freckled boy who should be grazing sheep in our village fields. And yet these boys due to their token talent in histrionics have attained success because the film producers have not been able to get the right type of full-grown men who can be described as real screen heroes in physique and performance. Film



BOMBAY CALLING

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

producers, most of whom are blind idiots of opportunity, are therefore still paying over a lakh of rupees per picture to these two lads and while doing so losing money even before they make any.

Recently we have had the opportunity to go through thousands of photographs and applications received by a couple of film producers in response to their advertisements for new talent.

We may frankly state that in over 7000 photographs of male candidates scrutinized by us, not one applicant could be safely selected for a screen career. It seems that the boys who fancy themselves as glamorous heroes of the screen are all odd and ugly, some of whom would not be endorsed as handsome even by their own mothers. And yet thousands of such type have the impudence to imagine that they can not only act but also look heroes. And when we say that most of these applicants were odd and ugly, we mean that they looked worse than even Raj Kapoor and Dilip Kumar. Evidently the right type of men do not care for a film career because we refuse to believe that in a huge continent like India, we don't have any young and handsome men with some natural acting talent.

Scrutinizing the female section, we found the response to be in hundreds and not in thousands as in the case of boys. Most of the photos were, of course, attractively taken and almost all the applicants, except those in teens, had axed their ages mercilessly. Producer Kishore Sahu was so hypnotized by the photograph of one particular fair applicant from Cawnpore that he sent the lady a telegram and asked her to proceed to Bombay immediately at his expense for a screen test.

When the woman turned up, Kishore Sahu discovered that the photo was ten years old and the woman had three children and a struggling husband who worked in a local mill in Cawnpore. The woman looked an old mother with wrinkles on her face and without any glint in her eyes. Kishore Sahu's enthusiasm cost him over two hundred rupees.

During the last 5 years producers have interviewed

When Kishore Sahu falls in love, it is difficult to keep him away from a woman's face. Sumitra realizes this in "Mayurpankh", a Geva-colour romance.



Odette Fields comes to India to seek romance and meets Kishore Sahu in "Mayurpankh", a romantic theme of Sahu Films.



Cuckoo, the popular film dancer, has both curves and talent and she uses them to great advantage in "Mayurpankh", a nation's symbolic romance in Gevacolour, produced and directed by Kishore Sahu for Sahu Films Ltd.

hundreds of female applicants (Incidentally, the female ones are more popular with the producers than the other ones) but hardly a dozen girls have been accepted for screen roles. We have had the opportunity of studying the social, educational and economic background of these fair applicants. A careful survey made by us revealed that:

95% of the female applicants were in their early thirties. 18% of which admitted their true age while the rest stuck to the early twenties ferociously, though they looked anywhere between 32 and 40.

60% had received education up to the Junior Cambridge stage; 7% were graduates of some easy universities; 13% had seen a year or two of college life. From the rest 20% talked English and the remaining relied on Hindustani in different provincial tones.

80% admitted being married some time or other. 60% had either divorced their husbands or left them. Most of them were or had been wives of either military, naval, air-force, railway or government officers. Very few were married to ordinary civilians. All had unhappy married lives. 70% confessed to having from one to three children—mostly living with them and only in some cases left behind with the husbands.

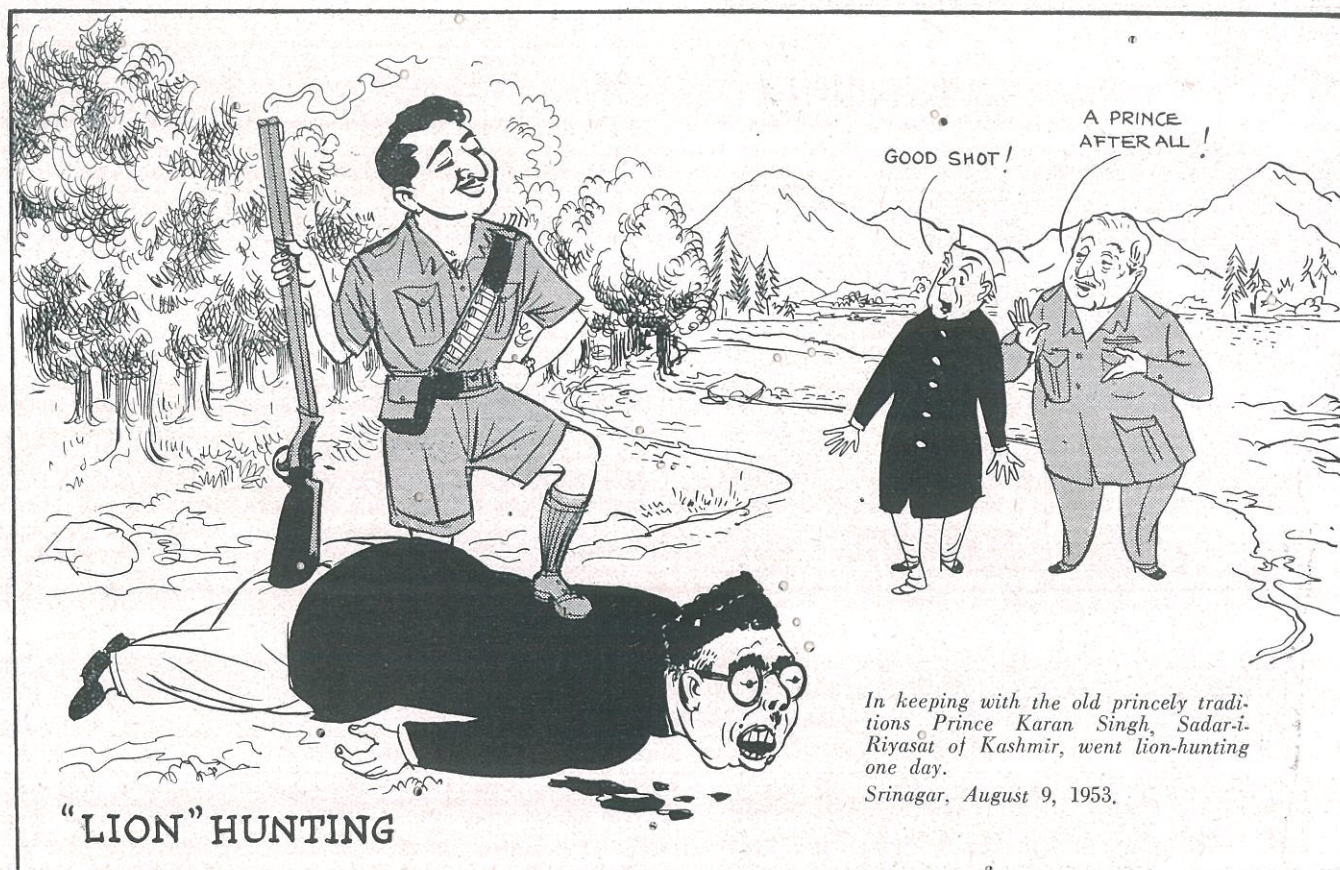
With the meagre exception of about 2% all these applicants looked old in tooth, had small and big wrinkles on the face and signs of dissipation under the eyes. All had the modern synthetic air of sophistication, with painted nails, trained smiles and flattened arches. Over 10% had false front teeth while all looked like long-carved fowls with either synthetic breasts or supported ones. They had all passed the prime of youth and had arrived at least 12 years too late for a screen career.

22% said they could sing and were asked to give a test. They sang film songs which neither the producers nor the musical directors could identify. 15% admitted to being good dancers. Half of them proved to be duck-dancers.

Each one had at least six photographs taken in different poses, sometimes in different costumes, and each one had tried to pose in the manner of her favourite actress. The result was grotesque. Not one seemed to have tried to be her natural self or made even an attempt to reflect her own individual personality.

Film producers do not want these old carved fowls. They want glamour goods with youth, beauty and freshness. And these attributes are found only between the ages of 17 and 22. In very rare cases the age limit can be extended to 25.

Film producers want unmarried girls between 17 and 22 without even illegitimate children. The mother-look kills the sex-glamour which producers try to create on the screen. Kamini Kaushal lost all her following as soon as she became a mother and so did Bina Rai. People who pay to see our pictures want to flirt in their mind with the heroines they see on the screen. These heroines must therefore be unmarried girls of youthful appearance, for in this land where women are worshipped, no man would like to flirt with a mother even in his dreams. That is why Bina Rai and Kamini Kaushal have lost their stardom after becoming mothers.



Let this therefore be a warning to those married women who look into their mirrors and hypnotize themselves into believing that they can easily replace our Nimmis and Madhubalas, given the opportunity. Married women have no chance at all to play glamour girls on the screen and they would do better to seduce their husbands all over again and repair the damage done to their married life.

A romance with a husband is much easier than a romance on the screen. And when a married woman flirts with her husband, she brings sunshine into a home of sorrows.

ANOTHER TALKING SHOP!

From the number of letters received by us every month we find that Filmindia fans have already become a legion. Who doesn't read Filmindia and where is it not read are questions best left unanswered. Our statistical department says that over two million people in 56 countries read Filmindia. We cannot deny this claim as we have no counter statistics but we hope these statistics are not as reliable as those of the Government of India which continuously keep raising the cost of the Damodar Valley Project.

Two bright lads from Bombay—Ishwar V. Mahbubani and Subash J. Rele—probably inspired by the success of the U.N.O.—seem to have decided to form a rival talking organization and have already made a beginning with an institution called the Filmindia Readers' Organization (F. R. O.) in Bombay.

And like the U. N. O., the new F. R. O. has also

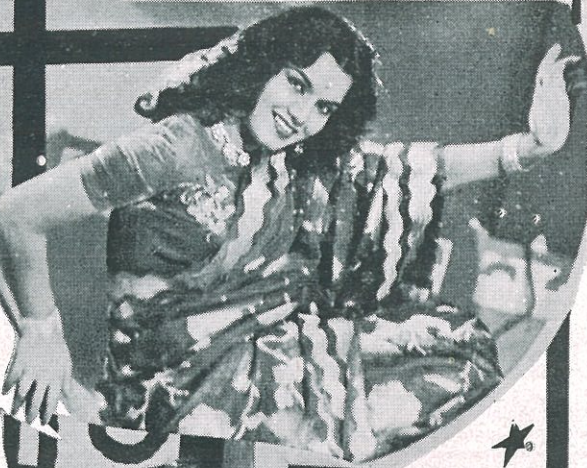
aims and objectives like: promoting brotherhood amongst the members (we don't yet know what they intend to do about the lady readers); making a critical study of Mr. Baburao Patel's writings; establishing reading rooms in different centres; hearing Mr. Patel's views on current affairs once a month; debating various problems of the country and the rest of the world and working for the good of the country.

Rele and Mahbubani have naturally become the first Joint Secretaries of the F. R. O. and both of them tell us that the response from the readers in the city of Bombay has been tremendously heartening. The F. R. O. we are told, has already held one tea-and-talking session, with a generous sprinkling of the fair sex, and quite a few members, it seems, bluntly refused to believe that a man like Baburao Patel could ever exist and answer all questions under the sun with unpredictable replies. The organizers have therefore promised to "discover" Baburao Patel at the next session of the F. R. O.

F. R. O. promises to be quite an exciting and interesting organization with men, women, boys and girls and Baburao Patel meeting so often and since the F. R. O. is also going to be another talking organization, without sanctions, it would only be proper to invite Pandit Nehru to be its first president. But then he is so busy with the mess he has created by talking himself into things instead of watching them silently.

Anyway, as the membership of the F. R. O. is open to all Filmindia readers in any part of the world, those who are anxious to share the honour of being founder

Whatever the name of the picture, Shyama can never be sad even though she works in "Dhoop Chhaon" produced by Suhail Art Productions.



Who is more feminine—Bharat Bhushan or Shyama? Only "Dhoop Chhaon" can answer that.



For Anwar every woman is a target. But in Shyama he meets a tough proposition in "Dhoop Chhaon", directed by S. M. Raza and produced by Suhail Art Productions.

members and enjoy probably the right of a veto, may write directly to either Ishwar V. Mahbubani, Clo Indian Art Museum, Bombay 3 or Subash J. Rele, Kshatriya Dnyati Niwas No. 1, Bombay 4. They promise to give all the particulars of the F. R. O.

DILIP SETS A BAD EXAMPLE!

Our popular glamour boy Dilip Kumar is reported to have become a headache to some of our film producers who, attracted by his box-office value, make the mistake of securing his services.

Not that Dilip Kumar has become more intelligent since the day when he first appeared in "Jwar Bnata", a picture produced by the Bombay Talkies. But success has given Dilip a swollen head, some bad manners, an appalling lack of self-discipline and a notion that he is the wisest guy in the entire film industry.

Dilip was once a happy-go-lucky lad whom everyone loved. They loved his sincerity of approach to art and admired his friendly relations with the producers. Two years ago, almost every producer wanted Dilip Kumar to work in his picture. Now several producers are afraid of signing up this popular glamour boy. The once happy-go-lucky lad has now become a man of intrigues and affairs. He is now wearing the mask of an intellectual and insists on hearing his stories, writing his own scenes, changing the dialogue on the sets and directing himself in spite of the director.

While every intelligent actor has a right to suggest small changes to suit his peculiar personality, the intellectual arrogance which Dilip Kumar is reported to be exhibiting these days on the sets of some small producers can only be described as bad manners showing lack of culture and self-discipline.

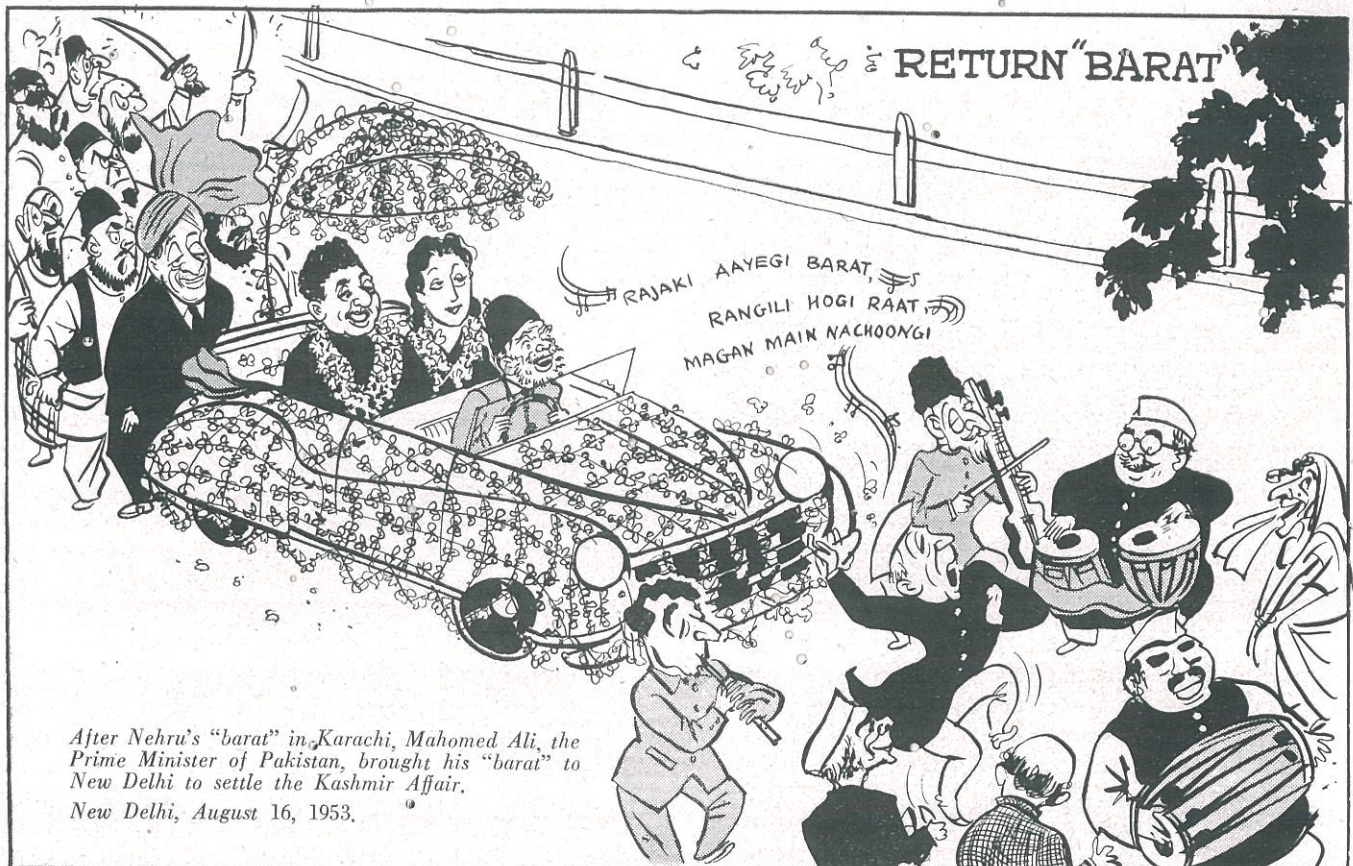
While this once-lovable boy is found as quiet as a lamb on the sets of Producer Mehboob, he is reported to be creating many embarrassing situations on the sets of small producers. Dilip, probably, means well when he suggests changes in scenes, dialogue and direction of a particular picture. But his duty ends with the suggestions. After all it is not for an actor to say what is the right thing finally in a picture as long as there is a director to look after these things. This is essentially a director's job and however intelligent an actor may be he has no right whatever to insist on changes to suit his own whims and fancies.

The famous Russian director, Pudovkin, worked on the principle that the cinema should dominate the actor, so that there should be no 'stars'. He believed in editing being the foundation of film art and wrote that only the director could give the correctly varying emphasis to the work of unskilled actors, photographed at long intervals of time and space.

In his book, "Film Acting", Pudovkin says that the actor plays a secondary role and it is the director who makes the artistic unity whereby the art of the actor moves the audience.

Evidently Dilip Kumar has not read Pudovkin's books though we have seen these books in his personal library. The only way Dilip Kumar can test his recent intellectual acquisitions is by himself becoming a producer and director.

But till then, and as long as he remains an actor,



he owes it to himself and to his directors and producers to behave in a manner expected from a well-behaved actor of culture and education.

Dilip Kumar has always been a particular favourite of our editor and it was not very easy to make this note reach the printers. We had to argue with our editor that a favourite of "filmindia" is expected to set a good example to other artistes.

We are not concerned with Dilip Kumar's adventures in romance. They are his own affairs after working hours. But the behaviour and relationship with the producers of a top artiste like Dilip Kumar do embarrass the economic prospects of our struggling film industry.

In the matter of regularity of attendance, Dilip Kumar's behaviour has become almost proverbial. He rarely arrives on the sets before noon. The producer has by then lost three precious hours of his eight-hour shift and has also kept the other artistes waiting for the great star to come.

Three hours out of eight is nearly a wastage of 40% in time. Thus Dilip Kumar alone adds 40% to the cost of any picture. And this lack of self-discipline in an actor taking over a lakh of rupees for a single picture can only be described as criminal behaviour.

If Dilip Kumar would only remember that pictures like "Sangdil", "Tarana", "Hulchul" etc., starring Dilip Kumar, have failed miserably while those without Dilip Kumar like "Anarkali", "Baiju Bawra", "Patita" and "Do Bigha Zamin", have made huge profits, he would not have to carry such a swollen head over his slender shoulders.

Every profession needs some character and what a man achieves is not so important as how he achieves it. Where is the sense in Dilip Kumar being a top artiste of our film industry if every producer, except perhaps Mehboob, loses money to make our glamour boy more glamorous and in doing so reduces himself to the status of an insolvent?

It is high time that Dilip reorganized himself in such a manner as to become a blessing to our producers. The immense popularity of this boy must be harnessed to save our film industry from its present slump. And to do this, all that we want is that Dilip should be less intellectual and more self-disciplined. In short, he should be Dilip Kumar as he was in 1950.

And Dilip should remember that an intellectual mask, be it even pseudo, brings age to a face and that is what people and producers don't like in a glamour boy.

YOU'LL HARDLY BELIEVE —

That it was for the second time that the heroine in Producer Mehboob's picture walked out of the sets when Meena Kumari refused to come to work after fifteen days of shooting in "Amar". The first time was when Nargis refused to appear on the sets of "Aan" and had to be replaced by Nadira. Meena Kumari however left for ancient reasons of lack of ancient culture and good manners on the sets. Mehboob now realizes what a handicap old age can be. He never had any trouble in his early days when he usually initiated his heroines into the fine points of ancient culture before the first shooting day.

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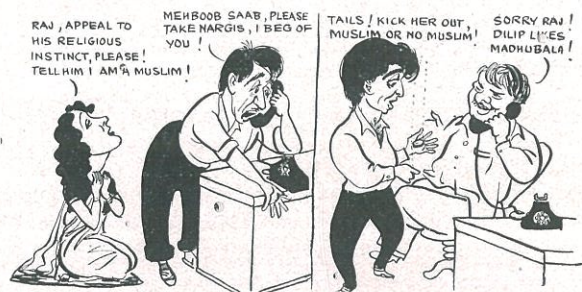
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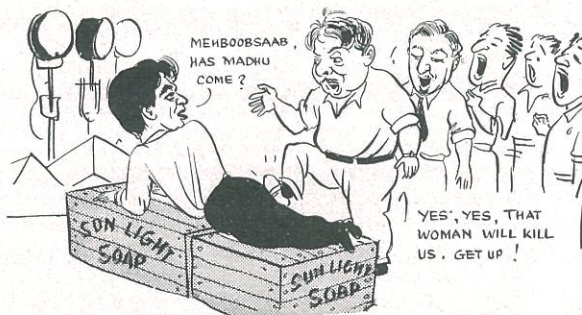
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That the miserable failure of "Aah" and of Nargis seems to have made Raj Kapoor a hawker of art and artistes. Hearing of the vacancy created by the sudden departure of Meena Kumari, Raj phoned up Producer Mehboob and offered the services of Nargis on any terms Mehboob liked. Dilip Kumar, of course, put his foot down as expected and Mehboob had to refuse the cringing offer but other producers now want to know whether Nargis' services are to be secured through Raj Kapoor's employment agency in future?



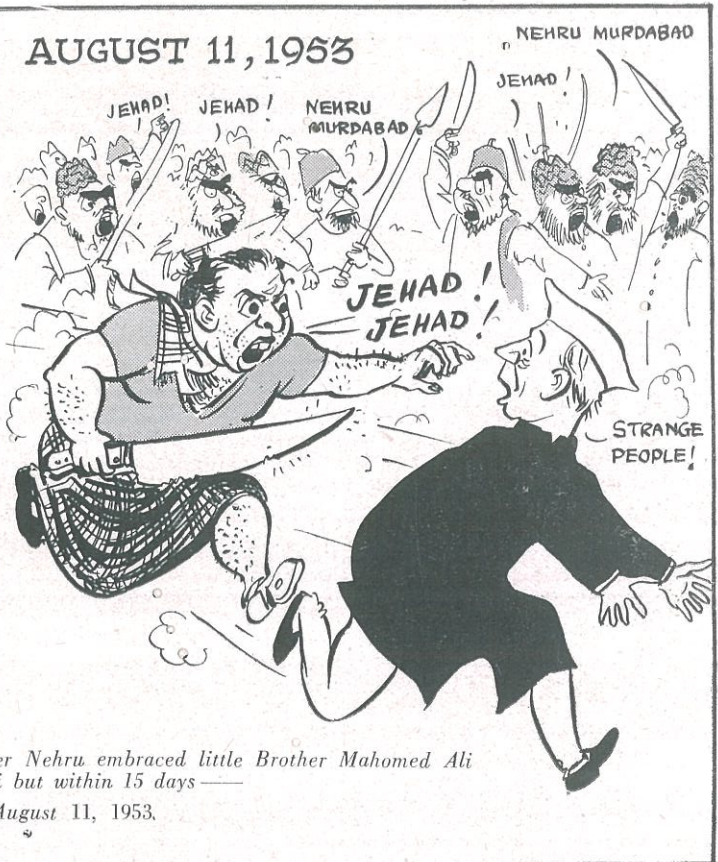
That Khan Saheb Attaullah Khan, "abbajan" of Madhubala, who had once agreed to his daughter working in Mehboob's "Amar" and subsequently disagreed to it, once again jumped at the vacancy caused by Meena Kumari's sudden departure and sent his daughter to work in "Amar" on a blank contract basis. And "abbajan", who always insisted on charging "two lakhs without an anna less" for the services of his talented daughter for four days' shooting per month per picture, is now likely to get only Rs. 30,000/- for the whole picture with fifteen days' shooting per month.

That with the time-conscious Madhubala reaching the sets at nine sharp every morning, Producer Mehboob has to pass through the pain of going early to the studio with all his technicians. They all come yawning and wake up Dilip Kumar who sleeps in the studio these days to be in time for his heroine.



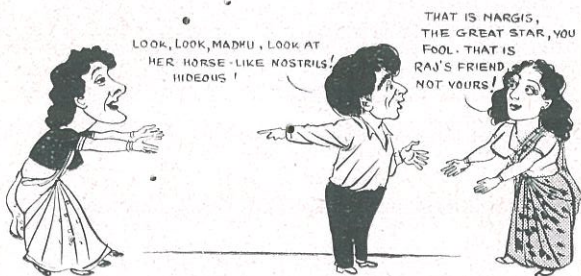
That to prove that she had no quarrel with Dilip Kumar, Meena Kumari, who left the sets of Mehboob's picture, appeared regularly on the sets of Ranjit's "Foot-path" and not only played some fine emotional scenes with Dilip but also shared his lunch. Now Dilip thinks that pictures can be completed early if producers stop taking extra interest in the female stars and leave the girls to the glamour boys to manage.

That Dilip Kumar, our glamorous teddy bear, has developed a new technique of forgetting his sweethearts. When one of them makes him mad and moony, he concentrates on her nostrils till they start looking wide and



Big Brother Nehru embraced little Brother Mahomed Ali in Karachi but within 15 days —
Karachi, August 11, 1953.

ugly. That suddenly sends him to the arms of another. What an artist!

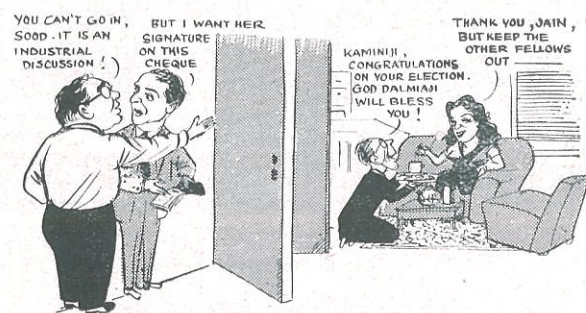


That Prithviraj Kapoor, our big-buttocked Member of the Council of States, gave his usual farewell speech to our delegates to the Fourth World Festival of Youth. It was an English, Hindi, Urdu and Pathan speech which frightened the delegates so much that they are not likely to return to India again. Some of the delegates had to be taken to the airport in an ambulance.

That Hakim Ali Bux, the ever-standing papa of Meena Kumari, is selling an eye salve these days which cures cataracts and other eye troubles. The first patient is reported to be Ashok Kumar who saw so much of Meena Kumari in "Parineeta" that he is almost reported to be day-blind these days. Let us hope Papa Ali Bux rejuvenates our old boy's eye sufficiently to shoot a few more pictures with Meena Kumari.

That Jaimini Dewan and his gangsters hit upon a novel idea to secure the over-full support of The Times

of India for the I.M.P.P.A. by electing film actress Kamini Kaushal, a producer herself, on the Executive Committee of the I.M.P.P.A. Now columns and columns of the activities of the I.M.P.P.A. will appear in this 115-year old paper with occasional photos of Kamini Kaushal discussing industrial problems with J. C. Jain, the General Manager of the Times of India Publications.



That director Najam Naqvi has no work these days and he spends his dark and bright hours comforting and consoling Rehana, the dancing potato, who is also suffering from a nervous breakdown due to less work and less money. The medicine for both is, however, in Chacha Chowdhary's bank or is it in the safe deposit vault?

That the latest production tie-up will be a Sood-Santoshi affair with the inevitable Kamini Kaushal as the starring artiste. The picture seems to be a biographical subject named "Chalis Baba Ek Chor". We

**SCIENCE
REPORT**

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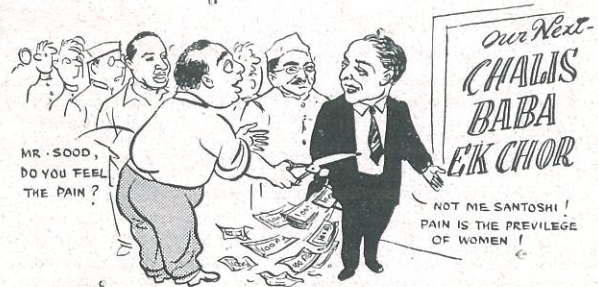
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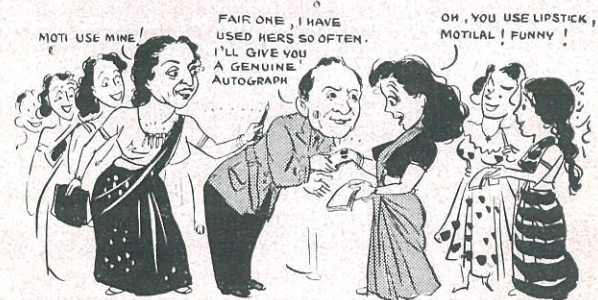
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didn't know that Santoshi had finished with 39 producers before.

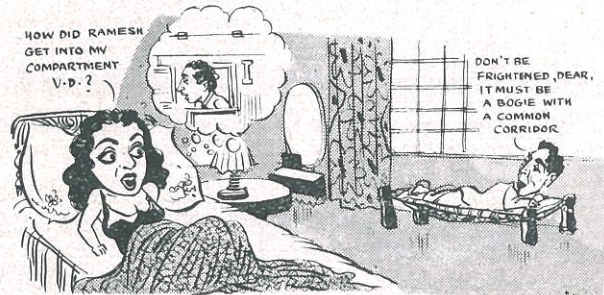


That film actress Shobhana Samarth carries half-a-dozen fountain pens these days. Reason: actor Motilal planted a kiss on his lady fan's soft hands as an autograph because the ink in his own pen had run out. Now Shobhana gets an extra thrill whenever Motilal snatches a fountain pen from her blouse.



That film actor Shammi Kapoor, Prithvi's second mistake, provided evidence of the missing link between man and his mammalian ancestors at the premiere of “Do Bigha Zamin” by jumping about from seat to seat and embarrassing different females of the film industry, compelling the management to remind him that he was attending a film premiere and not a monkey show. All this, however, sadly reflects on the early upbringing of his boys by Prithviraj, the self-styled champion of Indian art and culture.

That film actress Nalini Jaywant is a girl with a very sensitive memory. What she cannot remember perfectly she sees in her dreams vividly. And these days she sees a train compartment in her dreams, the one in which she travelled to Lucknow for the outdoors of “Shikast”. That is taking work too seriously.



That at the premiere of “Do Bigha Zamin”, Shakila, the young film actress of no-picture fame, frightened the crowd with her screeching voice when she opened her

This badly spun yarn is told in about 18,000 ft. of outraged celluloid. But the yarn-spinning itself takes less of the celluloid which is mostly spent on songs, dances, wrestling matches and other stray scenes, which seem as much related to this story as they could have been to any other story. Though it is claimed as a realistic story, it is peopled with characters who, like the producer it seems, have money to burn and one does not see even a single poor man crossing the screen. On the contrary, we come across a young village girl doing a dance in some Tamil village or town wearing a knee-long skirt. Continuity, it seems, has been dropped down like a hot potato and the picture appears so disjointed and incoherent that one can compare it to a book in which every page was stuck from a different book. Till the end one finds it difficult to know who is who and what is what. But then what else can one expect from a producer who in his publicity boastfully exclaims: "At no point of time will the audience be bored, particularly because of one feature that there is no repetition of scenes, incidents or themes." Usually a picture presents a single theme and we do not know what this producer understands by that word. But even if we admit that each scene in a picture has a theme of its own, then this picture must be having more than 140 themes since there are claimed to be more than 140 scenes and because there is no repetition of themes. That is indeed a prolific theme-finder!

MIDSUMMER MADNESS

This producer is not only not ashamed but seems to take pride in admitting that he exposed 250,000 feet of negative, from

which 100,000 feet was edited, to make a film of about 18,000 feet. Isn't that criminal waste of raw film and resources? An intelligent and artistic film-maker would have hung his head with shame before admitting that he exposed two-and-a-half lakh feet of raw film when all he wanted was a picture of 18,000 ft. And in spite of all this lavish and wasteful jugglery with precious celluloid, "Ulagam" emerges as nothing more than a bit of midsummer madness. We can only call it a monument of waste.

However, the surprise is that in spite of all the money-burning the picture is not even technically attractive. Camera work is just amateurish while recording is erratic. The sets and costumes look expensive and that is all. Dialogue is as stupid as the story while lyrics are awful. Every song appears a marathon word-vomiting performance with one particular song consisting of more than hundred lines. And there are fifteen such bits to make the torture total. Music is marked by a penchant for the piano and westernized tunes. Editing seems to have been done by a butcher. As for direction, we can say it just does not exist.

M. V. Rajamma plays Leela and with bulges developing in wrong places she looks anything but a young and attractive girl. T. E. Varadan as the hero looks like a tailor's dummy. V. Nagiah whose name heads the cast makes a brief appearance to sing a song and we are left with a feeling of having been cheated. No one else from the cast deserves a mention.

In short, Society Pictures' "Ulagam" is a classic example of waste of money, energy and material. It is, clotted nonsense, not a motion picture.

of women and is guilty of literary larceny. His faithful second fiddle Garudan runs a publishing house for Paranthaman's benefit.

The good soul whose works are stolen by Paranthaman, is called Pandyan, very probably after the Pandyan kings who ruled Madura. He is a good Dravidian and the way he finds salvation for the workers betrayed by Paranthaman should gladden the hearts of the M. R. A. leaders. The film somehow seems to convey symbolically, the Tamil fighting for his hearth and home against the 'perfidious' Brahmin and the 'interloper' from North India. But, then, did the Pandyan exterminate the Brahmin or drive away the North Indian or repudiate their gods?

Anyway, to condense the immaterial matter, Paranthaman has an elder sister, Poomalai, who has brought him up with affection. Poomalai is in love with Pandyan but stifles her love when she discovers that her sister's niece and Pandyan love each other. Still, she is not above accosting the stranger Pandyan in a second-class railway compartment when they happen to travel together. She also invites him to be her guest. A lot of complications arise and in the final scenes, to prevent Paranthaman from outraging an innocent girl, Poomalai tells him that he could as well sleep with her, his own sister, and then shoots him dead. This is hardly a pleasant situation for the screen. In the end Paranthaman decides to look back and after giving us a lot of adulterated advice ending on the refrain 'look back' dies, a reformed man in his death. Karunanidhi, the writer, must build him a monument and inscribe on the tomb 'Look Back and Die' after the fashion of "See Naples and Die."

POOR ALL ROUND

At practically every phase the story seems to have been distorted to suit the distorted philosophy of the writer. It is no wonder then that there are improbabilities which make the picture completely uninteresting. Technically, however, it can be called an average picture with average photography and recording. Sets seem to belong to some recent pictures we have seen. The dialogue, in spite of its oratory is like damp squib. Writing dialogue for a film is different from preparing a platform speech. The direction is disastrously poor.

Sivaji Ganesan as Paranthaman looks like an overfed plutocrat. His manners and gestures remind one of a playhouse in the slums. Narasimha Bharathi who plays Pandyan is utterly unconvincing. He looks incapable of leadership and when girls fall in love with this pasty-faced creature, we are let to conclude that it must be a case of any port being good enough in a storm. In spite of some good passages, Pandari Bai gives a hopeless performance and doesn't look pleasant. The mill 'mistress' Punyakoti is effectively played by Thangavelu while Muthulakshmi as his pretty but dumb wife is attractive.

Finally, the picture is too poor and irritating and exhibitors would do well to look away from "Look Back".

OUR REVIEW.

"Thirumbi-p-par" Becomes A Boring Affair ! Abuse of The Entertaining Medium !

Producer-director Sundaram's "Look Back" is a picture which one finds it painful to look back at. The film is essentially a medium of entertainment but entertainment seems to be totally lacking in this picture. The picture seems to have been used primarily for airing some lop-sided and flimsy views on religion, God and society and to unfurl some peculiar philosophy which looks like a devil's brew in the witch's cauldron.

Even though the picture has been fairly ruthlessly cut by the censors, it still seems to contain enough contempt and ridicule for the traditional concepts of God and religion. The picture particularly seems aimed at attacking the Brahmins and at driving the North Indians away from Tamil Nad. The fact that it was given a very indifferent reception by picture-goers amply shows that the public is not interested in receiving heretical views and silly sermons on the screen. And producers like Modern Theatres would do well to use the screen for legitimate entertainment than for propagating some fantastic ideologies.

THIRUMBI-P-PAR (Look Back)

Producers : Modern Theatres, Salem
Language : Tamil
Story & Dialogue : M. Karunanidhi
Lyrics : Kannadasan
Music : G. Ramanathan
Cast : Sivaji Ganesan, Narasimha Bharathi, Pandari Bai and others.

Released At : Nurjehan, Madras.
Date of Release : 10th July 1953.

Directed By :
T. R. SUNDARAM

The film is built on a thin story of rivalry between a false and foresworn labour leader and a genuine champion of labour, a servant of the people. Paranthaman, perhaps suggestively named after Lord Krishna, is the false and dishonest labour leader, a seducer and despoiler

FAST NEARING COMPLETION AT MODERN STUDIOS, ANDHERI.



DEV BALI
GEETA NAND in **"FERRY"** کشتی

WITH HIRALAL, GULAB, NAND KISHORE, JANKIDAS, PREMLATA & wonder dog LASSIE
AND Introducing TWO CHILD STARS BABU & BULA

STORY DHRUVA CHATTERJI * AKHTAR-UL-IMAN * RAJINDER KRISHNA * HEMANT KUMAR
CAMERA Ajoy Kar * ART Biren Naug * SOUND K. Shankar * EDITOR K. Nanda

PRODUCED & DIRECTED BY

Hemen Gupta

SOON GOING ON THE SETS **"SHRI NAQAD-NARAIN"**

Starring : MEENA

(Hilarious Musical Comedy)

Written by : I. S. JOHAR

Directed by K. D. MEHRA

Music : VINOD

(Box Office Wizard)

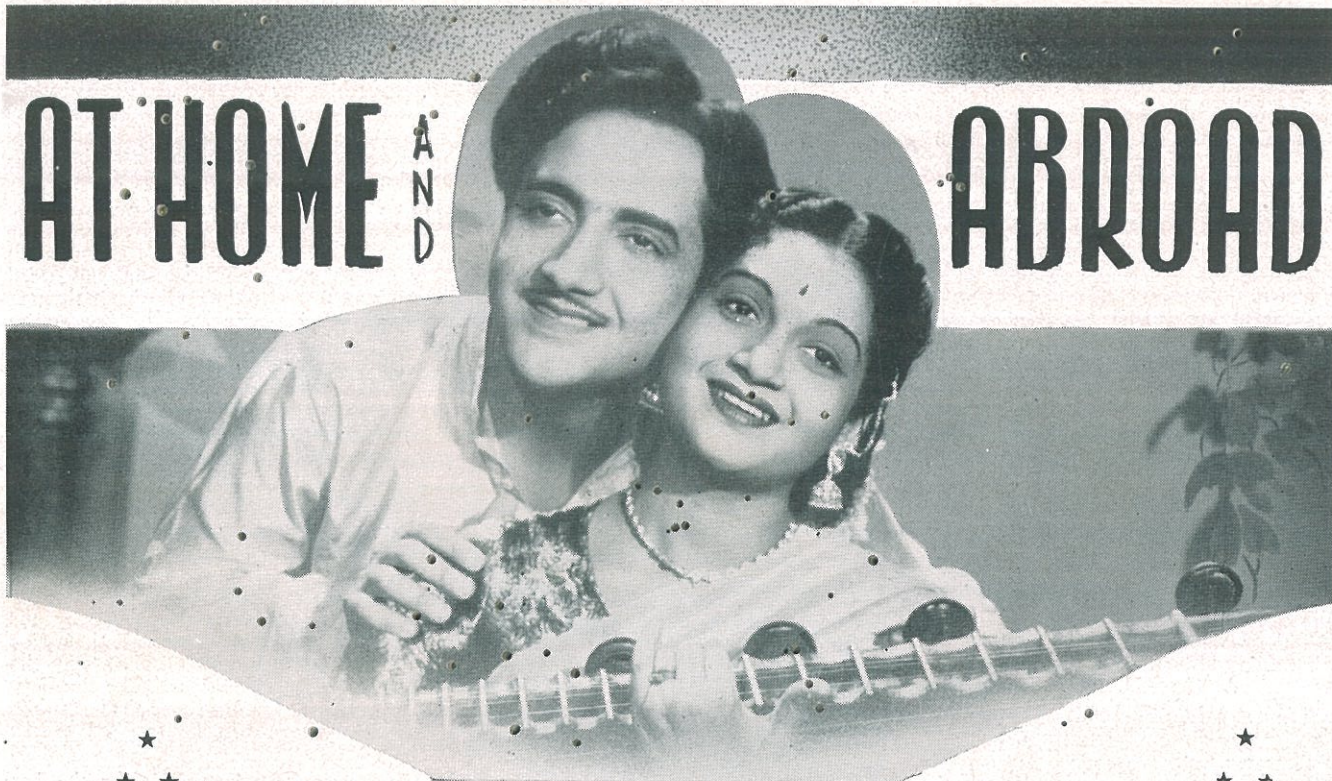
World Rights: **KANAV BROTHERS**

217-A, Famous Cine Bldg., Mahalaxmi, Bombay.

AT HOME

AND

ABROAD



Love is a state of short-lived ecstasy in which lovers try to extract moonbeams even from the hot and burning sun above. Nature plays the pawn to youthful lovers till age and life turn smiles into sighs of

anxiety. It is now spring between Bharat Bhushan and Anjali Devi in "Ladki", a thrilling tale of romance directed by M. V. Raman and produced by A.V.M. Productions.

PATIL HITS OUT!

Bombay, August 1.

Speaking at a reception given to him and other members of Parliament by the All-India Radio Manufacturers' Organization at the Taj Mahal Hotel, Mr. S. K. Patil, President of the Bombay Pradesh Congress Committee, criticized bitterly the working of the Union Ministry of Information and Broadcasting. He said, "The programmes of All India Radio are among the worst in the world", and owing to this low quality of programmes, there was a fall in the number of radio licences issued to listeners. In 1951 the number was 6,25,021 while in 1953 it was 5,87,169.

The A.I.R.M.O. President, Mr. R. K. Phatak, had suggested that a commission should be formed to investigate the working of the Ministry but Mr. Patil held that it was useless to do so unless the final recommendations were accepted. Referring to his own association as Chairman of the Film Inquiry Committee instituted two years ago, he said: "I only hope that my report submitted to the Government two years ago has not been eaten by moths."

As regards the abolition of film music on the All India Radio, Mr. Patil felt that as 90% of the listeners were fond of film music, it was wrong on the part of the authorities to have axed such programmes. Only 10% liked classical music and the majority had to suffer.

Mr. Patil also talked of the film censors and said: "People who know nothing about the film industry have been appointed and they apply the scissors without knowing

the extent of damage they are causing by cutting scenes."

These are some blunt home truths we would like Dr. Keskar to face. There seems to be more hubbub than harmony in the Ministry of Information and Broadcasting.

COST OF A NIGHT

Los Angeles, July 16.

Following an out of court settlement, actor Sabu, the "Elephant Boy", has agreed to pay 85 dollars to support "his" child whose paternity he denies. The child, Michaela Julier, was born to British ballet dancer Brenda Marion Julier.

Though Brenda had originally lost the suit against Sabu, in 1952 the District Court of Appeal granted her a new trial, which was to have been held this year.

Sabu has also promised to pay the mother 5000 dollars in cash and 7500 dollars as lawyers' fees.

SEX APPEAL?

Bombay, July 22.

At the Fifteenth Annual General Meeting of the Indian Motion Picture Producers' Association, the following office bearers were elected:—Mr. Jaimani Dewan, President; Mr. S. J. Bhatt, Vice-president; Bakshi Jung Bahadur, Hon. Treasurer; Other members of the new executive Committee are, Gaurishankar, Tolaram Jalan, J. G. Mehta, K. M. Modi, J. B. Roongta, Chandulal J. Shah, Chetan Anand, Kamini Kaushal and Wali Mohamed Khan.

That makes a round dozen with a lady member in the bargain. We are told that

this is the first time that a woman has been included in the executive committee. The year 1953-54 should, therefore be a year of publicity in the Times of India.

HER FIRST TRIAL

Hollywood, July 31.

Actor-Producer-director Jose Ferrer married popular singer Rosemary Clooney, at a quiet wedding in Durant, Oklahoma.

41-year old Jose had recently obtained a divorce from his wife Mrs. Phyllis Hill Ferrer. He didn't let the grass grow under his feet and quickly exchanged marriage vows with Rosemary. Rosemary gave her age as 25. Jose has been married twice before but for young Rosemary it is her first trial.

AT LAST!

Bombay, July 24.

Presidency Magistrate Mr. N. M. Chhaya sentenced Sadashiv Balchandra Chitnis and Premchand Kantaprasad to two months' rigorous imprisonment for selling cinema tickets in the black market. They were found guilty of having sold 40 tickets of Rs. 1/5/- class at exorbitant rates, opposite the "Naaz" theatre.

CAN'T STARVE MORE

London, July 21.

200 British film extras, all members of the Film Artistes Association, struck work on July 10, over a wage dispute with Metro Goldwyn Mayer of America. As the strike became effective, the Arthur Rank Film Corporation was forced to serve a 14 days' notice to their employees as work at Pinewood Studios had come to a

standstill. Some other studios were also affected by the strike.

On July 21, the extras however agreed to resume work. They seem to have seen sense at last within a fortnight's time.

GO AHEAD

Bombay, July 30.

The 1300-strong Indian Motion Picture Employees' Union met on Sunday, July 26, and re-elected Mr. Rohit Dave as their president at the annual general meeting.

The annual report revealed that workers were benefited by referring their disputes to tribunals. The staff of the Bombay Film Laboratory was awarded two months' wages as bonus for 1952 while the staff of the Famous Cine Laboratories and Studios got an award of a month's wage as bonus. Filmkar had still to pay their workers 15 days' wages as compensation granted under the award when they applied for closure. The Appellate Tribunal awarded 15 days' wages as compensation per year of service as from 1943.

All the workers agreed to contribute a day's earning to increase the funds of their organization. The I.M.P.E. Union seems to have done well so far. The workers certainly need all encouragement.

BEDROOM DAMAGES

Hollywood, July 22.

Film actress Ginny Simms got an increase of another 200 dollars per month from ex-hubby Hyatt Dehn for the support of their child. It was originally 200 dollars per month, but the Californian courts granted Ginny 200 more.

Now Ginny has no cause to complain.

SELF PUBLICITY

Lahore, July 29.

The Ministry of Information and Broadcasting, Government of Pakistan, has produced some propaganda short reels. These reels have to be shown by all exhibitors in Pakistan. Apart from compulsory exhibition, the exhibitors have to pay the Government 2% of the total collections for the week.

The film industry in Pakistan has been an uneconomic proposition. So the Government evidently wants to collect some revenue through its shorts.

NO MORE INSURANCE

New York, July 16.

Well-known American dancer and singer, Frankie Bailey, died in Los Angeles at the age of 94.

Frankie was the first woman in the world to insure her legs for a million dollars. Those must have been some legs!

GIVE HIM HORMONES

Madras, August 5.

Addressing a gathering of film producers, directors, artistes etc. on "Film Federation Day", Mr. C. Rajagopalachari, Chief Minister of Madras, said that he was not an enemy of the film industry as made out by certain people but only a "sympathetic opponent". That was because most Indian pictures laid undue stress on sex appeal and increased the sex urge. Entertainment to the masses could be given in other ways as well. For instance, if mythological

pictures were produced in colour with running commentaries, they would offer some educative entertainment to the people.

At Rajaji's age, this advice is perfectly sane. But not all sex-appeal is unhealthy. Mere sex exploitation in some pictures, however, does give the masses a cock-eyed view of life.

HOLLYWOOD RATTLED

Hollywood, July 29.

The new thrill of 3-D films in America and the quick switch-over from 2-D in most of the film studios has created new employment problems for many players. 742 contract players were under contract in 1947, but in March 1953, the studios had only 304 on their pay roll.



Defiant? But that is youth before harness! We shall, however, watch this newcomer, Nuri, in "Rajmahal", a romantic thriller directed by Nanubhai Desai for Shah Pictures.

Some have taken up television jobs. Others are working as clerks, waitresses, cigarette girls, sales girls while the desperate ones have gone home.

M.G.M., the largest of the studios, has only three pictures on the floor now. Most of the studios hire actors on a one-picture-a-year contract or sign free-lancers to a single picture at a time. Linda Darnell, Valentina Cortesa, Ann Baxter, Dana Andrews, June Allyson, Van Johnson, Pat Wymore, Gene Nelson and Alan Ladd are a few of the top stars who are working on this free-lance basis.

Moir MacDonald who starred with Gary Cooper in "Return to Paradise" is now a clerk in Samoa in the Bank of New Zealand, where this picture was filmed. Carol Thurston who attracted attention as the native girl in "The Story

of Dr. Wassell" is running a shopping bazaar with her mother in Hollywood while Nan Gray got the most lucrative job by becoming a wife to popular singer Frankie Laine. As a pastime, she is selling antiques in the San Fernando Valley.

Of course, it doesn't take much for the American to get jittery and to quote the Yankee expression "things are tough all over". Yet the producers in Hollywood continue to make their pile be it through 2-D or 3-D or damn D.

MORE FLEECING

Madras, August 1.

Minister S.B.P. Pattabhiramarao moved the Madras Entertainments Tax (Amendment) Bill in the Madras Legislative Assembly as the existing Act passed in 1950 expired on July 31.

The Act provides for two kinds of levies, one on shows at the rate of Rs. 2|8|, Rs. 2| and Rs. 1|8| per show, depending on the areas where they are held; the other is on tickets sold borne by the visitors to the entertainments and levy on the show as such which is borne by the holders of the exhibitions. The first levy is earmarked for the local bodies while the second one will be credited to the Government.

The amounts collected during the last three years under the show tax were Rs. 6,38,540 in 1950-51, Rs. 6,84,939 in 1951-52 and Rs. 6,86,103 in 1952-53.

The Madras Entertainment Tax (Amendment) Bill was duly extended to March 31, 1955. That is a three-years' lease for collecting more revenue from motion pictures.

PAPA IN BED

Hollywood, August 12.

53-year old screen writer Borden Chase, announced that he would marry his 27-year old step-daughter, Pat Moore. Pat was a kid of seven when Borden and his ex-wife Mrs. Lee Keith Chase were married.

Four years ago Mrs. Chase divorced her husband because she found him romancing with her step-daughter. Said Chase: "I owe my wife a vote of thanks. She was running around saying Pat and I were in love. So we started looking each other over. We certainly were not in love before that."

Though the jump from the role of a step-father to that of a husband took two decades, Borden Chase got what he wanted.

ALL TALK

Calcutta, July 31.

Dr. H. C. Mookerjee, Governor of West Bengal, speaking at a dance festival organized to raise funds for the welfare of the troops, suggested that the pay and pension of the Indian Army's jawans should be increased.

While a sepoy in Parliament House received a monthly salary of Rs. 130| for cleaning four or five rooms, a jawan who was prepared to lay down his life for the country was paid a salary of Rs. 75| only.

Said Dr. Mookerjee: "The life of a soldier is not an easy one and any little sunshine we can bring into his life is worth the effort."

Pandit Nehru often talks emotionally about the Javans. It is high time his lip-sympathy turned into a cash bonus.

SUCCESSFUL PRODUCTION

Hollywood, July 26.

Producer Norman Krasna became proud father to a baby girl. His wife is Erle Jolson Krasna, widow of the late Al Jolson.

SAVED?

Bombay, July 21.

Mr. Justice Tendolkar, Bombay High Court, dismissed the suit filed by Messrs. Arvind and Anand, film producers, against Messrs. Bennett Coleman & Co. Ltd., proprietors of The Times of India and its editor, claiming a sum of Rs. 5 lakhs as damages for alleged defamation.

In The Times of India of December 5, 1948, some remarks alleged to be defamatory were made regarding the film "Khidki" produced by the plaintiffs. The plaintiffs held that these remarks caused them great harm.

His Lordship saw the film "Khidki" with the object of determining whether the review of the film constituted fair comment on a privileged occasion. When the suit came for hearing on Monday July 20, the plaintiffs decided to withdraw the suit on the defendants agreeing not to press for their cost. The following order was then issued: "Suit dismissed; no order as to costs."

HE GOT IT

Hollywood, July 12.

61-year old Jim Davis, a veteran Hollywood extra, got the chance of his lifetime to speak one line on the screen after waiting patiently for 25 years. And that is a line in Swahili, "Bwani, I ko," meaning "I've got it, master", in "The Snows of Kilimanjaro".

Davis portrays an African native and is happy that he was at last allowed to open his mouth to deliver a screen dialogue.

ALL OVER MONEY

Bombay, August 14.

Mr. Justice Desai at the Bombay High Court, issued an interim injunction restraining P. B. Zaveri, Chunilal Chandulal Shroff, Vithaldas Kalidas and Messrs. V. K. Film Distributors from withdrawing Rs. 50,000/- from the Central Bank of India and an injunction against the Central Bank of India restraining the Bank from paying out or transferring the said sum to anybody.

The order was made on an ex parte motion taken out by Filmistan Distributors (India) Ltd., a sister concern of Filmistan Ltd., in a suit filed to recover the sum of Rs. 50,000/- lying in the Central Bank from the 4 defendants.

According to the plaintiffs, P. B. Zaveri was occasionally employed as advertising agent of Filmistan Ltd., before August 1953. On August 7, 1953, P. B. Zaveri is alleged to have falsely represented to Gaitonde, the cashier of Filmistan, that Mr. Tolaram Jalan the director of the plaintiff company, had authorized him to receive a cheque for Rs. 50,000 from Gaitonde. Gaitonde drew a bearer cheque in favour of the 4th respondent but refused to hand it over to Zaveri unless he received confirmation from Tolaram. Gaitonde then left the cheque on his table and went to answer a call of nature. When he came back he found Zaveri had taken away the cheque. Zaveri and the other two defendants then opened an account in the Central Bank of India in the name of V. K. Film Distributors.

As the cheque was alleged to have been stolen by P. B. Zaveri, the plaintiffs claimed that the money belonged to them. His Lordship granted interim injunction and made the notice of motion returnable on August 28, 1953.

MAMMA RUSSELL

Washington D. C., August 1.

Film actress Jane Russell has a soft corner for children. A couple of years ago she had adopted an English orphan from London.

Recently Jane paid a quiet visit to Washington and met a few senators in connection with a private project of her own called "The International Adoption Association". This Association would give information on adoption procedures in European countries and act as an agency for those Americans and others who desired to adopt children. Jane said that this would be a non-profit organization and her idea was only to help orphans find suitable homes. Homes were there in plenty but the legal technicalities prevented the Americans from adopting European orphans.

The mammary glands of Jane seem to



Roopmala adds coy sex-appeal to "Madhur Milan", a social theme produced by Film Show Productions.



These two chaps, Madan Puri (left) and Mahipal (right) provide the two angles of the eternal triangle of love in "Madhur Milan". But we wonder who is the all important third angle of this romantic thriller produced by Film Show Productions.



FILMINDIA



Shekhar has become more polished and seasoned by now and gives a good account of himself in "Toote Khilone", a social theme directed by Nanabhai Bhatt and produced by Pragati Pictures.

have infused in her the mother obsession. Who wouldn't like to be mothered by pretty Jane, from a kid to a fully grown man?

POOR MORE

Bombay, August 6.

Mr. Prabhakar More, a member of the Bombay Municipal Corporation, has given notice of two resolutions to obtain ownership of all cinemas and all markets in Bombay for the Corporation. These resolutions may come up for discussion soon.

Mr. More feels that the cinematic art has been commercialized too much. Better motion pictures should be produced and their profits from the cinemas utilized for public purposes. The resolution requests the Municipal Commissioner to consider the desirability of approaching the State Government to amend the Municipal Act to enable the Corporation to take over the ownership of cinemas.

This is a fantastic proposal and we think More has a bad attack of Prohibition. Dryness often makes a man say or do desperate things. More should be immediately given a health permit to save his sanity.

CENSORS WON'T

Hollywood, July 24.

"Salome", that motion picture travesty of the Biblical Salome produced by Columbia, is meeting with opposition even in Hollywood, the place of its creation.

The present trouble is in regard to the huge offending posters of Rita Hayworth. They were exhibited on Hollywood's Fairfax Avenue and Wilshire Boulevard and ordered to be removed by

Assistant City Attorney Donald M. Redwine.

The producers have been charged on four counts of misdemeanour and offending public morals because of the present posters and the previous ones.

Such blatant exhibition of sex is bound to prove nauseating to decent Americans. If the posters are so offensive, how much more should be the actual picture "Salome?" Let us hope the censors act wisely and ban this objectionable film which hurts the religious susceptibilities of Christians all over the world.

CASH AND CARRY

Bombay, July 24.

The Reserve Bank of India will not allow export and import of films between India and Pakistan on a barter basis.

The Bank allows the export of Indian films on one condition: if a letter is produced from the State Bank of Pakistan to the effect that remittances of rentals will be allowed by them. Clearance certificates from the Pakistani Customs have also to be produced as further proof.

FED UP

New York, August 2.

Americans spent \$4,184,000,000 on amusement and recreation during the year 1952. Cinema receipts alone amounted to \$405,000,000 though there was a drop of \$21,000,000 on the 1951 figure. The income from baseball was also less.

The average American is now less of a spectator at baseball and cinema shows and he is taking more interest in other sports like golf.

CLOWNS NOT COACHES

Hyderabad, August 2.

Addressing a meeting organized jointly by the Hyderabad State Film Chamber of Commerce and two other associations, Mr. S. S. Vasan said that film producers were not educators nor was the industry a university. People were tired of the present-day education and they wanted films for relaxation. It was, however, possible to give 80% entertainment with 20% instruction.

Mr. Vasan wanted the heavy taxation on the film industry to be reduced. Because of this, many producers lost money and quite a few picture houses had to be closed down. He ended with an appeal to all exhibitors to donate their evening show collections of August 5 to the Federation to help it to carry on its activities.

SEARCHING FOR NOTHING

Lahore, July 24.

The Board of Economic Inquiry has sent a questionnaire to studio owners, producers, distributors, exhibitors and technicians. The Board was set by the W. Pakistan Government with an idea to collect information about the film industry in West Punjab.

Let us see what the Board does after it collects this information.

AT THE OLD GAME

New Delhi, August 14.

Replying to A. K. Gopalan in the House

of the People, Mr. A. K. Chanda, Deputy Minister for External Affairs said that the London County Council had turned down the request of the Indian High Commissioner in Britain to ban the Pakistani documentary "Kashmir Conflict".

Mr. Chanda added that the commentary in the documentary was definitely anti-Indian. In 1951 the London County Council had banned "Kashmir Conflict" but now it did not accede to the Indian Government's request.

Has the passage of time made the documentary harmless?

PIMPING FOR PROFITS

London, August 12.

The British actors' trade union, Equity, has black-listed Cyprus, an island in the Mediterranean and ordered members not to accept engagements there.

British girls working in cabaret shows at Cyprus complained that after their work they were expected to be hostesses to customers and induce them to drink. A 23-year old show girl wrote home: "We have to go out and sit and dance with people. If they dance with us, they have to pay four shillings. If they buy us drinks we have to order whisky at four shillings a time and we get coloured water."

Gordon Sanderson, Equity's general secretary, has requested the parents of young girls to contact him before they accept contracts abroad.



It is rather too late in the day for Munnawar Sultana to be on the swing after being in full swing for years. Anyway Astrologer-producer Mohla thinks she is still good for "Ehsan", a social theme directed by Rajinder Sharma for Mohla Films.

STINGY GUY

Hollywood, July 23.

The U.S. Government has filed a suit against actor Errol Flynn and ex-wife Nora Haymes to recover their alleged income-tax dues. The lien is for \$820,000.

And yet Errol Flynn is one of the top actors in Hollywood earning thousands of dollars every year.

GOOD IDEA

Bombay, July 17.

The IMPPA has established a Talents Registration Bureau to encourage new talent to the film industry. Mr. Jaimini Dewan, the president, said that the Bureau would save unwary boys and girls from unscrupulous persons and provide new talent to the film industry.

For a fee of Rs. 10/- the Bureau will register the names and particulars of all those who want to work and are interested in the industry. The register will be made available to the members of the Association.

The IMPPA itself is in the tottering stages these days and we wonder whether there will be many members left to take advantage of this Talents Registration Bureau.

MONEY FOR JAM

London, August 8.

British exhibitors are worrying about the new taxation that is likely to be enforced on the 3-D films in Britain.

For 3-D films, special glasses have to be worn and it costs the cinemas 6 d. per spectator to hire them. If the exhibitors charge the public this 6 d., then an extra six pence will have to be added as entertainment tax. For instance the price of a two-shilling seat jumps to three shillings.

A test case is likely to be taken to the courts. So though the 3-D is attracting huge crowds, the exhibitors have a headache to overcome.

COME ON, PREM NATH

London, July 23.

Sir Archibald Mc Indoe, one of the foremost plastic surgeons in the world, operated on former circus acrobat Bonar Colleano, now working in Producer Joe Pasternak's M.G.M. film "The Flame and the Flash".

Bonar met with an accident in Italy while going up a drain pipe for a scene in "The Flame and the Flash". He lost his balance and dropped down unconscious. He broke one knee and his nose was splattered all over his face. Pasternak took him to Sir Archibald and said: "Don't lose that saturnine expression of Bonar. It is what will make him a star if anything will."

Sir Archibald put right the faces of many war-wounded men and women. He felt that he could make the actor look exactly as he was before the accident. The success of the operation will be known soon.

Actor Prem Nath has some hope of improving his once-operated flat nose under Sir Archibald.

FREE DIPLOMAS

London, July 28.

20 Indian films have been submitted



•Calf lovers get angry pretty soon and it is a problem for girls, who are more mature in mind and body, to handle them. Subash starts scowling and Smriti Biswas wonders why in "Kali Raat", a domestic theme produced by A. K. Rangoonwalla for A. C. Films.

for the Seventh Edinburgh International Film Festival. These include two full length films, documentaries and shorts. 33 other countries are competing with 260 films. The Film Festival goes on till September 13.

The Edinburgh Film Festival, however, gives no prizes or trophies. Only diplomas and certificates are awarded. Indian films will bring home a few of these, to be sure.

SELF SEEKING

Lahore, August 16.

The secretary of the East Pakistan Motion Pictures Association is very much worried about the exhibition trade in East Pakistan. East Pakistan requires 120 films at least for its 118 cinema houses and as there is a ban on the import of Indian films, the cinema houses are in danger of closing down.

He has, therefore, appealed to the Pakistani Government to permit the import of Indian films on a "restricted scale." The film industry in W. Pakistan was still in its infancy and only Indian films could feed the cinema houses of E. Pakistan.

He wanted the W. Pakistani film producers to keep the Bengali cinema-goer in mind while producing films. And if Bengalis could be induced to take to film acting as a career, the popularity of W. Pakistan films would naturally increase. The accent seems to be on provincialism even in Islamic Pakistan.

WHITE MAN'S MUSIC

Cape Town, July 20.

Because non-Europeans were refused admission on racial grounds to the Alhambra Theatre, three non-Europeans asked

the Supreme Court to bar the Cape Town Municipal Orchestra from playing at that theatre. They stated that they had tried to book seats long before the opera season began but they were not given the tickets.

The Cape Town City Council knows that the owners of the Alhambra Theatre, African Consolidated Theatres and others admit only Europeans so it shouldn't have sent its orchestra to perform at this theatre. The petitioners asked for a court rule calling on the Council to show cause why the orchestra should not be prohibited from performing for the current season.

The opera company playing at the Alhambra Theatre is an Italian one featuring Luigi Infantino.

This is one of the inevitable phases of racial discrimination under the fast-expanding shadow of Dr. Malan.

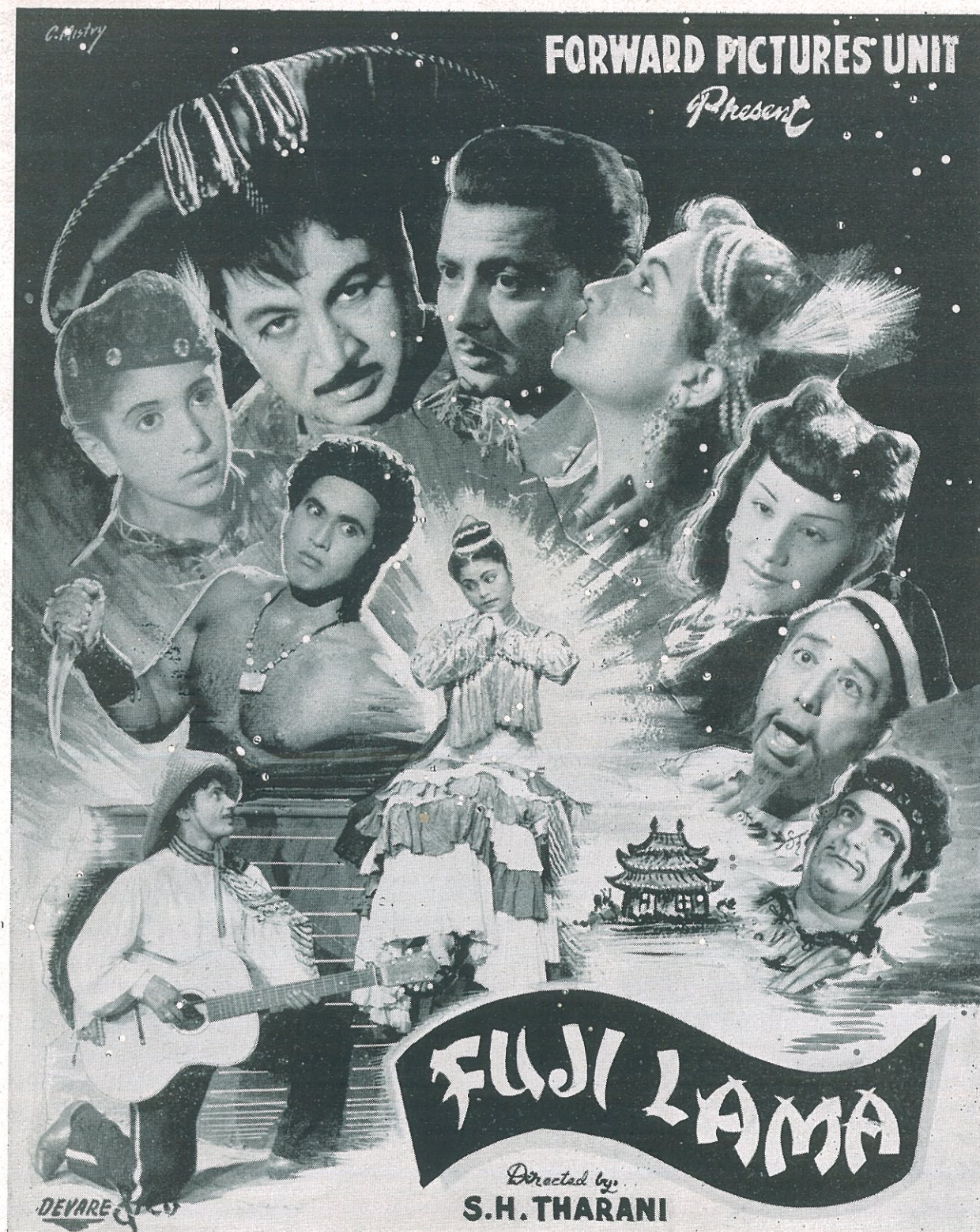
FREE SHOWS

Delhi, August 16.

"Yatrik" produced by New Theatres was screened at a Delhi theatre. Over 100 M.P.'s including Mr. N. V. Gadgil, Mr. B. Das and Dr. B. V. Keskar saw the film.

This is the first in the series of films shown by the Film Federation of India in order to establish goodwill and cultivate in M.P.'s, ministers, deputy ministers, government secretaries etc. a taste for Indian films.

One picture a month should give enough exercise to the tongues of the wives, daughters, sisters, nieces, aunts, mothers and the rest of the species belonging to the official world to make life in the capital interesting.



Story
MUNSHI KHANJAR
Camera
SULEMAN MANZUR

Songs
INDIWAR & KAUSHAL
Sound
N. S. NAIR
Editing
M. E. ABBASI

Music
J. MAZUMDAR
Art
KAREKAR

Dance
D. BABULAL
Produced by
P. K. TANNA

Distributors :

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FORWARD PICTURES UNIT,
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Woes & Echoes

(This is the readers' forum—as and when space permits. From the producer to the lay filmgoer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/-. Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient. —The Editor.)

agnominious political fall. Dear Mr. Patel! It is with genuine joy and firm conviction that I wish to hail you as the POLITICAL PROPHET PAR EXCELLENCE. Would to God that the powers that be in Bharat called India read "filmindia" from cover to cover and be guided by your mature counsel and political presence!"

CALCUTTA.

P. S. Easwaran.

TOO LATE

"I rush to congratulate you on the recent vindication of your views regarding the honesty and integrity of Sheikh Abdullah expressed in categorical terms from time to time in your esteemed magazine. It is a thousand pities that the truth about the "Lion of Kashmir" has been brought home to our beloved Prime Minister after the martyrdom of Dr. Syama Prasad."

CALCUTTA.

K. N. Venkataraman.

— ANI vs. — ANI

"Considering the fact that Mr. Balchandani is an educated man of some standing, there is no doubt in my mind that the malicious accusation levelled against you, about the prizes awarded every month, is a result of sheer frustration. As he is not credited with enjoying any relationship with you either in life or in business, I feel that his undignified expression is prompted on account of his successful failure to win a prize for himself. Having lost the battle to secure some money by sending questions in his own or in the name of his relations, he has now adopted an unenviable course of throwing a challenge at you.

"He seems to possess a dirty mind and does not look as having had any success in life. He is jealous and probably jobless. Or may be he has had a bad experience with such of the journals which announce prizes but never remit one.

Cloth has its tragic limitations. It covers a lot and yet not enough. But men manufacture it, so they can't complain if their women often run short of it. In the case of Shakila, the shortage seems to have become attractive but let us hope the producers don't run too short of cloth in "Rajmahal", a romantic thriller directed by Nanabhai Vakil for Shah Pictures.

DON'T ! I UNDERSTAND !

"Since you had started publishing articles and cartoons about Sheikh Abdullah and Kashmir in "filmindia" I had come to regard you as a deep-dyed communalist; and you know how I detest communalism. I never imagined that whatever you had been writing about the so-called Sher-e-Kashmir would prove true to the last word one day, and this man whom even Nehru believed to be a friend of India would turn out to be a Pakistani. The news about Sheikh Abdullah's attempt to escape into Pakistan and his subsequent arrest in today's newspapers has opened my eyes! So the Sher-e-Kashmir turned out to be only a cowardly jackal in the hide of a lion!

"It is great to have faith in you again. Need I say more?"

BOMBAY.

Atib Usmani.

ANIMALS DON'T BETRAY

"Sheikh Abdullah dismissed and arrested!

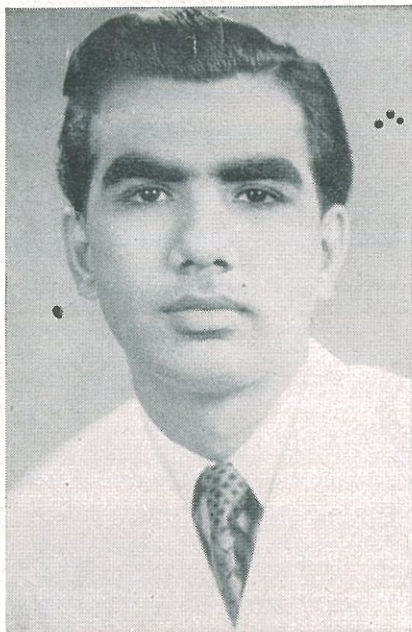
Congratulations to you Mr. Patel! But why to you? Because, from the very beginning through your famous cartoons and answers you have shown Sheikh Abdullah in his true colours. How does Mr. Nehru feel now? Mr. Nehru supported Sheikh Abdullah in spite of so many leaders being against him. Even one glance at Sheikh Abdullah in the newsreels or photos in the newspapers was enough to convince anybody that he was not to be trusted. Do some people still want to call Sheikh Abdullah the "Lion of Kashmir" or change it to what he really is the "Fox of Kashmir"?"

SECUNDERABAD.

Prahlad.

SENSE OF HISTORY ONLY !

"At this crucial moment in the history of Jammu & Kashmir, when the newspapers flash the sensational news of the dismissal and arrest of Sheikh Mohammad Abdullah, I am overjoyed to feel how correctly you had predicted his speedy,



Ishwar V. Mahbubani, a chronic prize-winner, says he is not a "bogus fraud" but "very much a living and kicking man". Those who like a kick can contact him at the Indian Art Museum, Carnac Bridge, Bombay 3. His telephone number is 32586 and he swears well when someone abuses Baburao Patel unnecessarily. He is also the joint secretary of the F.R.O.

"Years back, there was another of his type who was silenced when you published a list of prize-winners of the preceding month with full addresses.

"I am only sorry that by making a mention about him in the columns of 'film-india' you have done great injustice to all. You have given him undue publicity which the man has done nothing to deserve and at the same time deprived the readers of some precious space. I have not the least doubt that he must have received hundreds of thrashing letters from your fans scattered all over the country which, apart from teaching him a lesson, would enable him to develop a thick skin. That is a real service to your opponent.

"I for one do not wish to defend you by writing to this impudent and witless soul but I tell him through these columns that I have won a number of prizes and if he is anxious to know the truth, let him come to me and check on it. Being a Sindhi myself, he should have no diffidence to come forward to verify the truth. I am very much living and kicking and am not a "bogus fraud."

BOMBAY. *Ishwar V. Mahbubani.*

WANT HOT DOGS, EH?

"Your views on "American Reporter" in the July issue of the Editor's Mail are apt, timely and your suggestions worthy of experiment.

"It is indeed a sad commentary on America's foreign affairs that despite her

firm avowal of peace as the ultimate objective, her policies are far from popular in India and elsewhere. The efficient U.S. I.S. despite its vast resources of men and money has not been able to "sell" to the Indian people the American policy of backing Chiang Kaishek and aiding the French in Indo China or the British in Malaya. Day by day she is viewed with mounting suspicion and distrust in far eastern countries including India. It is high time, therefore, that she takes up a novel and yet a practical down-to-earth initiative as suggested by you (to open hotels and restaurants at key centres). It will certainly appeal to a hungry nation like ours. It is worth a trial."

BOMBAY.

Manu G. Bhagat.

WELL, MANEKLAL CHUNILAL ?

"We had given Rs. 165[1]- in advance to the Manager of Swastik Cinema for 125 seats for our members. The amount was paid on Sunday the 12th inst. for the show on Sunday the 19th. A receipt was given to us for the amount. We were called on 15th, 16th and 17th. On the 17th the Manager tore the receipts and refused to give us the tickets without assigning any reason. We had informed our members and spent on postage, advertised in "Hindustan", the well-known Sindhi daily twice. The members of our group are well-known Sindhis of both sexes consisting of officers, merchants, etc. It was a great inconvenience to a number of them as our tickets were cancelled at the last moment.

"We certainly disapprove of the methods of the manager of Swastik Cinema who had taken the amount one week in advance for "Baa" and refused to give us the tickets at the last moment.

"We have shown to our members "Awara", "Teen Batti Char Rasta", "Deedar", "Jadoo", etc. but we never had an experience like this?"

BOMBAY.

Gopal N. Gurbaxani,

Secretary, Young Cosmopolitan Group.

LISTEN, KESKAR, LISTEN !

"When this 'bust-and-leg' culture from the Dollar Land and its way of life are increasingly being propagated like wild fire through Hollywood pictures corroding the vitals of our Indian society, disturbing Indian culture, poisoning Indian thought and destroying peace of our homes, your editorial "Save Us From Hollywood" in the June issue has come as a timely reminder and a warning to those in authority to view things in their true perspective and stop the poison of Western ideas, Western influence and way of life from spreading, infecting and ultimately ruining our peaceful homes.

"As you have asserted in your inimitable way, we are fast becoming cultural slaves of the West and though in bodies we are Indian, in spirit we are not. Before we are completely de-Indianised in body and spirit, let us beware of our ignoble fall from the high pedestal of India's ancient cultural and spiritual heritage of which we ever boast vainly and without any justification. This is a national tragedy of the highest magnitude and

to avoid it you have rightly advocated banning of all bad Hollywood pictures before they start their pernicious career.

"It is high time the Government realizes the gravity of the situation and issues stern directives to the Censor Boards to be vigilant and unsparing in their code of censorship. That you have started reviewing some of the Hollywood pictures for the benefit of general spectators to discriminate really good stuff from the doubtful and the rotten, is commendable. I have no doubt that these reviews must prove of immense help and guide to the Censor Boards in their judgment of the stinking glitter dished out from Hollywood."

BOMBAY.

Manu G. Bhagat.

MOTHERS BLESS ME

"A talk on morals or character is a thing least expected in a film journal and it first intrigued me to read your essay on "Character" (Filmindia, July editorial) which I would have skipped over in any other journal. And ere long, I started to tremble in my boots as I went through the shocking revelation of the depraved personal lives of our glamorous film people.

"I would scarcely have believed the contents of the article had I not seen with my own eyes the sobbing and crying of the wife of a comparatively less-known film director who was my neighbour for some time. I had taken it as an exceptional case of a crippled home when she narrated details of her husband's great drinking parties with service of 'Murghe-Musallam' at the cost of a few last pieces of her jewellery and on the sale proceeds of her house. Now your article spotlights the fact that it is not an exception but the rule, and the story is the same sordid one with every wife of a moviemanager.

"You have done a signal service by holding the mirror right to the faces of these criminals and also of those who aspire to be one of them, attracted by the outward glamour surrounding the film people. And believe me, you deserve a rich reward in heaven and gratitude from the unfortunate wives and their thankless, unscrupulous husbands!"

LUCKNOW.

M. Mohsin.

FLIMSY LIKE CELLULOID

"Again and again, a dozen times again, I read with unabated interest your excellent editorial "Sheet Anchor Of Destiny" in the July issue of "filmindia". I feel that your denunciation of the debauched and wanton lives of some of our film stars is only mild in spite of its having been strongly worded. You have very correctly stated that a talkie picture is something more than an entertaining art. Film fans, young and old, easily grasp and imitate what they see in pictures. We are all familiar with the phenomena of stale articles becoming fashionable overnight when patronised by film stars. "Para Bangles", "Madhubala Sarees" and "Prem Nath Spectacles" are such examples. Mannerisms and morals of the pictures are also similarly adopted by the public.

"A truly great artist must live a grace-

ful life. Greatness lies in living a life of humility in spite of success, of chastity in spite of temptations and of charity in the midst of riches. Our film stars, especially the younger ones, have still to learn the art of living great lives. I am afraid they will never learn it. For, this art can be acquired only by culture and education. Without our ancient culture and a sound knowledge of our moral traditions, it is futile to expect the mushroom directors and stars to give us pictures with "a firmer grasp, a higher reach, a greater aim and a nobler theme". Whether or not your same advice will be heeded, you will have the satisfaction of having done your duty which is also a way of serving our country."

POONA,

H. Syamala Bai.

WASTERS ALL

"I wish to congratulate you heartily for the most interesting and thought-provoking editorial of July entitled "Sheet Anchor Of Destiny". What you have stated is truth which even the blind can see from a distance. Character is the last refuge of humanity, but for film people your lucid treatise should also be the sheet-anchor of fame and future.

"What is the use of minting millions or creating thousands of film followers when little homes are on fire? To me it seems that excessive wealth coming like a wind-fall makes every film man indifferent, forgetting the responsibilities he owes to his home, society, country and religion. It is true that money offers some protection from all worldly hurdles, but does that mean that film people should arrogate to themselves all the power and behave in heartless and irresponsible ways?

"There is a limit to which wealth can assist a person, but he should not overlook the fact that God's stick makes no noise and it strikes all the harder when one has indulged in acts of deception and devilry. The sighs of helpless wives and the prayers of innocent children cannot go in vain.

"Again please accept thanks for this expressive essay on the most important attribute of life, that should not fail to arouse the noble instincts of every film man."

BOMBAY.

Ishwari V. Mahbubani.

ANSWER THAT, CLIFFORD !

"I hope the censors will wake up at least after reading your editorial of June 1953. I sincerely wish that they would go through the reviews of Hollywood films published in "filmindia" before they allow such pictures to be screened. Such films are undoubtedly detrimental to the formation of a healthy society. And what is more, they teach even our producers to copy them. Our films are fast becoming un-Indian in theme as well as in costume and I feel it is due to the unchecked quantity of Hollywood trash which is dumped on India. As for me, I have not been to any of these pictures. I have a horror of them from their very titles and advertisements. I do not understand why the censors pass them even after seeing the full films.

"Are they blind? Or do they want

India to become the "largest criminal colony in the world"?"

BANGALORE.

Miss N. G. John.

FAITHFULLY YOURS !

"Yet another example of how "filmindia" ably serves the filmgoers has been provided by 'JUDAS' in his columns. Writing about the premature death of a Parsi gentleman due perhaps to the shock received while viewing a 3-D film, you have brought home to the exhibitors of this country the paramount importance of their



Who would look at the fish with a fishwife like that? This is something that would send men searching for their tackle. Let us hope Usha Kiran doesn't appear in the fish market one day to disturb our appetite. Anyway, meet the girl in "Baadbaan", a romantic thriller of B. T. W. I. C. Society Ltd.

duty to pay greater attention to the welfare and safety of their patrons. The chapter and verse quoted for claiming damages again indicates the extent of labour involved in gathering facts. It is surprising that yours was the only paper to give this news, and that too in all its details. By the way, do you maintain a secret news service?

"This is as far as filmgoers are concerned. Exhibitors should also thank you for bringing to their notice the fact that any lapse in fully ensuring the safety

of their patrons can land them in trouble. What a unique paper!"

BOMBAY.

Mohansingh S.

BOMBAY HAS LISTENED

In her inimitably superb article "Murder A Day" in September 1951 issue of "filmindia", Mrs. Sushila Rani Patel made a plea for reform in the matter of issue of driving licences. The noble lady's advice seems apparently to have fallen on deaf ears. Nearly two years have since elapsed, but it is very doubtful if the authorities have done anything concrete to improve matters. On the other hand, the number of accidents involving huge losses of human life and property is constantly on the increase, which is a sure enough indication of their nonchalant attitude.

"Further, I believe, the remedial measures adopted at present to deal with offenders of road safety are rather too lenient and hence ineffective. Generalisations are said to be faulty, but in this matter at least, it can safely be said that cases wherein prosecution is able to bring in a verdict of anything more than a paltry fine are an exception rather than the rule. To a person who can afford an expensive car these days, a nominal fine is just a flea-bite and no deterrent at all. Exercise of the law in full rigidity is the correct answer to the problem.

"Millions of people all over the world have turned to Nathaniel Hawthorne's famous novel "The Scarlet Letter" for entertainment. Let us now turn to it for some lesson. Hawthorne's heroine Hester Prynne is made to bear on her bosom the scarlet letter 'A' to proclaim to the world her sin of adultery. Similarly, I suggest that road offenders should be required to exhibit a big letter 'D' — for Dangerous — on the front of their vehicles. With human nature being what it is, such a measure, I am sure, will not fail to bring about very good results."

SIMLA.

Prithi Paul Singh.

HIS SANE MOMENT

"I had a mild but pleasant shock when I read in the newspaper columns what Mr. Nehru had said at the Agra session of the A.I.C.C. Said Mr. Nehru: "A country's status in the world depends upon her inner strength and the strength of her economy." Obviously someone in London (my sincere thanks to him, whoever he may be) has rudely pricked our dear Prime Minister's illusory bubble of foreign prestige, or else he would not have said what he has said at the Agra session of the A.I.C.C.

"It is indeed hard to believe that there is an all too sudden realisation of the truth that there is no foreign prestige with the country remaining weak in all spheres; that the idealistic Nehru has overnight changed into the realistic Nehru; that Nehru the world gazer will henceforth turn some of his attention to his country as well.

"It" is all so miraculous, Mr. Patel! My only wish is that the change in our dear P.M.'s outlook remains permanent."

BOMBAY.

C. R. Natarajan.

OLD TRICK

"The latest attempt of the South Indian producers to attract crowds is to show the wrestling matches between King Kong and Dara Singh, recently held at Madras. They are now included in two Tamil pictures, "Ponni" and "The World". The films by themselves are not even of the average standard. This clearly shows that the producers want, somehow or other, to exploit the masses, who, I am sure, attend these films only for the wrestling match scenes. Why not run the matches by themselves, instead of making the people also witness a third rate picture for over 3 hours?"

MADRAS.

R. Shankaran.

RETURN HOME

"Although Indians were the pioneers and had contributed much to the present prosperity of Malaya they are still treated as aliens here, and on all political fronts Malayan Indians have been subordinated to a secondary place. The Malayan Chinese, armed with economic power and numerical strength, have effected an unholy alliance with the United Malay Nationalist Organization; the alliance group had issued a blueprint for self-governing Malaya where the very existence of Indians on Malayan soil had been completely overlooked.

"Sometime during last year, when asked why Indians were not treated on a par with other domiciled communities, Mr. Malcolm Macdonald, U. K. Commissioner General said: "You have to create opinion in India".

"The local officers of the Government of India have been a complete failure in this respect and it is foolish to expect them to rise to the timely needs. They remain Government of India's ornamental curios.

"Recently, the local Press carried some sort of indirect anti-Indian propaganda that Indians in India did not know Malaya or understand her problems. The reports although unauthorised and unauthentic drew the attention of the Federation and Singapore Governments that Indians were not friendly to Malayan affairs.

"If you could spare some space in your popular magazine for Malayan news, far from rehash, and exclusive coverages it would help build the cause of Indians steadily."

C. V. Nayar.

KUALA LUMPUR (Malaya).

HOMES NEED HEARTS

"Your editorial "Sheet Anchor of Destiny" in July 1953 issue of "filmindia" deserves to be re-published in booklet form and distributed not only among film folks but also amongst the people who can read the English language. It is so eloquent and effective that a single reading takes it right into the heart and begins its good work by creating a new feeling of virtue.

"I cannot forget your concluding sentences, "Homes are not built with the designing caresses of actresses and prostitutes. . . . Homes need a companion, some character and above all a conscience." And the

last meaningful, unforgettable sentence which I predict will some day become a proverb from the mighty pen of Baburao Patel, echoes in mind all the 24 hours. "And happy homes are built with happy wives."

Vir Bahadur Singh Chauhan.
MAINPURI.

HOPE ? PRAY ! PRAY !

"Who could have said except Mr. Patel that "Character is the sheet anchor of destiny" (July 1953). The article, thought-provoking and beautiful as it is, comes at a time when there is absolute bankruptcy of character in every field of national activity. Even Dr. S. Radhakrishnan said recently, "Nations do not become great by accident; they become great by the character of the people."

"To-day when thousands of young boys and girls try to idolize their favourite stars, it is much more necessary that their character should be an exemplary one. Let us hope that your article "Sheet Anchor Of Destiny" may bring the desired effect."

BAREILLY.

Ran V. Singh.

CLIFF AND KESKAR

"The nation owes much to you for your timely editorial "Save Us From Hollywood" which appeared in the June issue of "filmindia". It is however gratifying that our councillors in the Upper House of the Parliament have at least now realised what a menace the Hollywood pic-

tures are to the morality of our country, although it has taken ten years for them to echo your words.

"In my opinion, we are only importing through Hollywood pictures the evils of sex and crime to ruin the sanctity of our traditional Indian life and culture. But I strongly feel that further damage to the morality of our country could be prevented if the censors strictly follow your advice — "Ban all bad pictures from Hollywood without even the slightest hesitation", and that is the one and only way of saving our country, our men, women and children, our culture and traditions and our peaceful homes and societies."

BANGALORE.

J. B. William.

UNPROTECTED MOTHERS

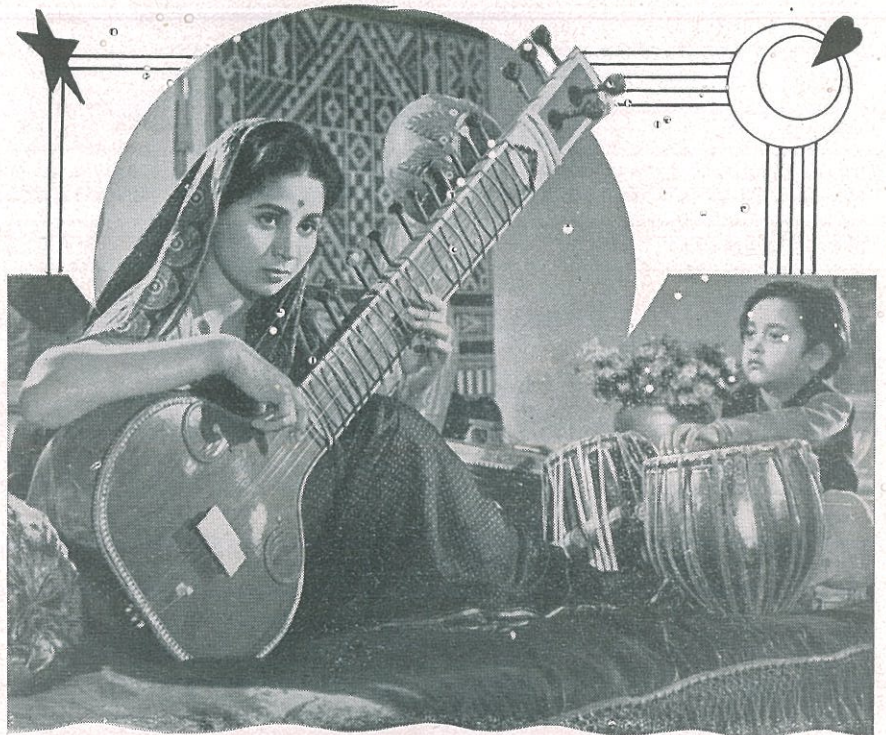
"Judas under the caption of "Whip Them And Teach Them" in the July issue of "filmindia" has dealt with a very serious and yet till now a neglected problem of anti-social behaviour.

"In these days of Congress Raj when the problem of criminal goondaism is staring us in the face, Judas has rightly suggested punishing the criminals severely "and if necessary in an archaic manner". And this method of awarding physical punishment is nothing but a remedy long practised in the days of old.

"Woman is the mother of human civilization and any person who attempts to abuse our culture and civilization deserves severe public whipping."

KAMPTEE.

L. P. Misra.



Music is the breath of Indian life. From birth to death it accompanies all human events in India. Indian music is as ancient as the country and Indians find in it pleasure, philosophy, religion and divinity—all at once. Watch Geeta Bali tuning her soul with the strains of the "sitar" in "Ferry", a picture produced and directed by Hemen Gupta for the Film Trust of India.

PICTURES IN MAKING



As if the arrows of her eyes were not enough to kill us, Nadira takes the bow and arrow to kill those that have died already. Men are eternal lovers of youth and beauty in women and always commit suicide at the sight of their sweethearts. Where is then the fun in piercing them with steel arrows and bleeding more an already bleeding heart? We must see what beautiful Nadira is about in "Nagma", a thrilling romance produced and directed by Nakshab for Filmco.

MEHBOOB PRODUCTIONS (Bombay)

Producer-director Mehboob has completed quite a few sequences of "Amar" starring Nimmi and Dilip Kumar. Some of the scenes had to be re-shot as Meena Kumari had to be replaced by Madhubala. But Mehboob is working harder than ever before and hopes to complete "Amar" soon. Nimmi portrays the innocent village girl while Dilip Kumar is torn between two loves as the sighing hero. Some of the tunes by Naushad are said to be attractive.

MARS & MOVIES (Bombay)

"Patita", produced and directed by Amiya Chakravarty and starring Usha Kiran, had a good run at the Roxy, Bombay. In other towns too, "Patita" has been liked immensely owing to its emotional appeal and if Amiya feels elated at the success of "Patita", we can only say that he deserved to succeed. The 1954 programme offers the filmgoer

"Badshah", an adaptation of Victor Hugo's "The Hunchback of Notre Dame" and "Dampati", a social on parental love. It looks as if two box-office hits are in making and Amiya is not a man to let us down easily.

KARDAR PRODUCTIONS (Bombay)

"Jeevan Jyoti", Producer Kardar's proud presentation directed by Mahesh Kaul and starring Chand Usmani and Shamma Kapoor was released simultaneously at the Naaz and Liberty, Bombay on August 7. Beautifully directed, "Jeevan Jyoti" portrays adolescent love against the background of a tyrannical, domineering mother. Some of the tunes by S. D. Burman are catchy. "Chacha Choudhary" is ready for the censors. Producer Kardar is likely to start a social soon starring Dilip Kumar.

SAHU FILMS LTD. (Bombay)

Everyone is anxious to see "Mayurpankh" produced and directed by Kishore Sahu, as the advance reports tell us that

the colour is lovely and the story moving. "Mayurpankh" stars Kishore Sahu, Sumitra and Odette Fields and the starting point of the story is the peacock's feather. Sumitra in Gevacolour is a feast for the eyes.

MOTION PICTURE DISTRIBUTORS (London)

Produced by Ludwig Berger, "Ballerina" has been widely acclaimed in Europe and is now awaiting release in Asia. "Ballerina", as the name implies, is the touching story of a ballet dancer and here you have an instance of art for art's sake. Indian distributors and others who are interested in "Ballerina" should hurry up for its rights as some of them are still available and write to D. P. Pandit, 155 Balls Pond Road, London N-1.

TRIBHUVAN PRODUCTIONS (Bombay)

Produced by Prince Hirasinh of Baria and Mr. Goverdhandas Aggarwal, "Chandni Chowk", a lively social depicting the Delhi of the early twenties, is making steady progress. The star cast is led by pretty Meena Kumari and Shekhar supported by Kumar, Jeevan, Agha, Smriti Biswas etc. Director B. R. Chopra tells us that "Chandni Chowk" is packed with exciting incidents and we are sure the picture will become a hit.

FILMCO (Bombay)

Producer Nakshab is likely to release "Nagma" starring vivacious Nadira and Ashok Kumar at a Bombay theatre. Some of the tunes in "Nagma" have already become popular and with a scintillating performance from Nadira, we can safely say that "Nagma" is the real fare for the intelligent filmgoer.

B.T.W.I.C. SOCIETY LTD. (Bombay)

"Baadbaan", directed by Phani Mazumdar and starring Usha Kiran, Dev Anand, Ashok Kumar, Gope etc. is more than half-way through. The fisherman's life is not a bed of roses and the hardships he has to go through to make both ends meet is picturized in "Baadbaan" effectively. The musical score is by Timir Baran.

A.V.M. PRODUCTIONS (Bombay)

Produced by A. V. Meiyappan and directed by M. V. Raman, "Ladki", a Hindi social starring attractive Vyjayantimala, will be released all over India soon. The emphasis in "Ladki" is on entertainment and you will have plenty of it when you see the picture. Bharat Bhushan plays the hero while good sup-

port is lent by Anjali Devi, Kishore Kumar and Om Prakash. Lata Mangeshkar and Geeta Roy, our two popular play-back singers, add to the thrill of "Ladki" with their haunting melodies.

SHOBHA ART FILMS (Bombay)

Director S. Khalil of "Bhaijan" fame is busy these days with "Gunehgar", a social featuring Shamim, Sarla Devi, Amir Banu and Dilawar. Jal Khatau is in charge of photography. Producers Shantibhai Bakshi and Indubhai Shah have taken particular care to see that the story is interesting. Let us hope "Gunehgar" becomes a paying proposition at the box-office.

N.V.M. PRODUCTIONS (Bombay)

Producer Ramesh Mungrey is making preparations for the shooting of "Bade Log" starring Madhubala, Abhi Bhattacharya and Lalita Pawar. With Nitin Bose as the director of "Bade Log", we have no doubt about its box-office success. Jagirdar makes a guest appearance in "Bade Log". Lyrics are by Sahir Ludhianvi. The world rights of "Bade Log" are with N. V. M. Productions.

VINOD FILMS (Bombay)

These producers claim, "Nag Panchami" to be "a devotional with a difference." Even if there is no difference, a devotional always attracts the masses and we know that "Nag Panchami" has, therefore, a ready-made audience of millions all over the country. Producer Vinod Desai's choice of the subject is happy. Director Raman B. Desai has made a good job of the picture which stars Nirupa Roy, Manhar, Bipin Gupta and Durga Khote.

SHAH PICTURES (Bombay)

Director Nanubhai Vakil has completed a good bit of "Raj Mahal" starring Shakila, Trilok Kapoor, Murad, Ram Singh, Gulab and Noor Jehan, a new find. "Raj Mahal" is an action picture and with good-looking Shakila as the prize for the brave hero, we can appreciate all that Trilok has to go through to win the fair maiden. Gobindram has given some lilting music.

BANSAL PICTURES (Bombay)

Director Vishram Bedekar has made rapid progress with "Shaheed Bhagat Singh" starring Shammii Kapoor, Shakila, Ullhas, Sapru and Prem Nath. Producer Kidarnath Bansal has put in the necessary box-office ingredients to make "Shaheed Bhagat Singh" a box-office success. The patriotic instinct in the masses will naturally be kindled with such a fiery theme.

JAY HIND CHITRA (Bombay)

"Abhimaan" is getting ready at the M. & T. Studios. Director Mahindra Thakur seems to be happy at the way the picture is taking shape. The cast consists of Shammii, Manhar Desai, Hirala and others.

C. M. TRIVEDI (Bombay)

"Hari Darshan" starring Leela Chitnis, Roopa Varman, Bipin Gupta, Sapru and Raj Kumar and directed by Raman B. Desai, is awaiting an all-India premiere. Seth Sadanlal Jain, a prominent distributor, will release not only "Hari Darshan" but "Danka" of Goodwill Pictures as well. The muhurt of two other pictures, "Ganga

Maiya" and "Raj Yogi" were performed by C. M. Trivedi.

SHAAN PICTURES LTD. (Bombay)

Director M. Sadiq has completed the script work of "Dard-e-jigar" starring Shyama, Kishore Kumar, Majnu and Om Prakash. Vinod is tuning the lyrics composed by Aziz Kashmiri. "Dard-e-jigar" is a musical comedy and with slick direction by M. Sadiq it is likely to become popular with the masses.

INDIA FILM EXCHANGE (Bombay)

"Gauhar" produced by All India Pictures is running well at Delhi and other towns of U.P. and East Punjab. Directed by F. H. Hassan, "Gauhar" stars Bina Rai, Rehman, Vijaylakshmi, Agha and Cuckoo. These distributors evidently know how to pick up the box-office pictures all right.

CHIRAWAWALA & CO. (Bombay)

This distributing company has bought the rights of Filmcrafts' "Haar Jeet" starring Shyama, Suresh, Sunder and Manorama for Bombay Presidency. It is scheduled for an early release.

KWATRA FILMS (Bombay)

Starring Shyama, Daljit, Majnu, Lalita and directed by H. S. Kwatra, "Pilpli Sahab" is ready to go on the sets. The story and dialogue are by Prakash Bakshi while the lyrics are by Aziz Kashmiri and Varma Malik.

A. C. FILMS (Bombay)

The shooting of "Kali Raat" is in full swing and director Girish Trivedi is enthusiastic about the picture. Nigar Sultana and Smriti Biswas constitute the items of feminine interest while Subash, Hiralal and Leela Mishra play important roles. Rajni Lakhia is in charge of music. Producer A. K. Rangoonwala is making "Kali Raat" in Hindi and Tamil. His second offering "Sare jahan se achha" has gone on the floor and stars Shyama opposite Karan Dewan. This story is written by Prem Manik who is also the director.

SUHAIL ART PRODUCTIONS (Bombay)

Producer M. O. Suhail tells us that "Dhoop Chhaon" starring Shyama, Bharat Bhushan and Agha has become an interesting picture. With pretty Shyama as the heroine, we are inclined to believe him.

DOGRA FILMS (Bombay)

Producer C. R. Dogra is feeling much happier since the day he completed "Khoj", a mystery drama starring Shammii, Mahipal and Satish. Others in the cast are Kishore Dogra, Lalita Kumari, Kesari and Habib. In the meantime, the screenplay of "Paimana" is getting ready.

OMAR KHAIYAM FILMS (Bombay)

"Dara" produced by Sheikh Mukhtar is reported to have become a racy picture. Director Harish has put in enough action and suspense to keep the audience interest alive till the end. And don't forget Begum Para and Nigar Sultana are the two charming females who create all the confusion in "Dara". No wonder Sheikh Mukhtar cannot resist the temptation of playing the hero. "Mangu", directed by Ansari will go on the sets soon.

FORWARD PICTURES UNIT (Bombay)

"Fujilama", a costume fantasy, directed by S. H. Tharani is fast nearing completion. Being made by the workers on a co-operative basis, it has smooth team work that contributes to efficiency. Manorama, Rajen Haksar, Shreekanth and Shanta Kunwar form the cast. Most of the distribution rights have been already sold.

ASHOK KUMAR PRODUCTIONS LTD. (Bombay)

"Parineeta" based on the popular novel of the same name by Sarat Chandra Chatterjee and starring Meena Kumari, Ashok Kumar and Asit Baran, was released at the Roxy, Bombay, on August 21, where it is running to packed houses. Passed by the censors without a single cut, "Parineeta" is a simple story of a girl torn between two lovers, neither of whom is a villainous character, ably directed by Bimal Roy. Producers Ashok Kumar and B. R. Kapoor have given the filmgoers some healthy entertainment in "Parineeta".

LOVJI D. (Bombay)

Working to schedule, Producer-director Kamal Amrohi has nearly completed "Daaera", a story with an unusual twist, starring Meena Kumari and Nasir Khan. The rest of the cast consists of Ramesh Kapoor, Roopmala, Nana Palsikar and Kumar. Those who have seen the rushes of "Daaera" are full of praise for this out-of-the-way theme.

FILM SHOW PRODUCTIONS (Bombay)

Producer-director K. G. Punwani is shooting "Madhur Milan" at the Central Studios, Bombay. Suryakumari who worked for a few days and then backed out, has been replaced, by light-eyed Nigar Sultana. Handsome Mahipal plays the male lead supported by Roopmala, Kesari, Bhudo Advani, Maqbool and others. Bulu C. Rani's music is an added attraction of "Madhur Milan."

G. P. PRODUCTIONS (Bombay)

Produced by G. P. Sippy, one of our enterprising producers, and directed by Amiya Chakrabarty, "Shahenshah" is reported to have become an outstanding picture. As for the Gevacolour, one has only to see "Shahenshah" to believe its beauty. Begun in last July, Producer Sippy managed to complete "Shahenshah", an ambitious costume fantasy, in less than a year. That is a feat in itself. For technical and artistic perfection, Sippy engaged cameraman Y. D. Sarpotdar, art director Mr. Ram and for box-office purposes Amiya. "Shahenshah" stars Kamini Kaushal, Shakila and Ranjan and depicts the story of a beggar prince, Rashid, who championed the cause of the poor and the oppressed of Baghdad, won his rightful crown and the beautiful lady too whom he loved so dearly. Produced in Hindi and English "Shahenshah" will be soon released in India and America. The muhurt of "Radha Krishna" was performed in August. This one is again in Gevacolour with Kamini Kaushal playing Radha, one of the most romantic characters in mythology. Others in the cast are Sunder, Indu Pal and Agha.

REVIEWED IN HOLLYWOOD

(By: Our Special Correspondent)

[Our campaign against bad and dangerous pictures from Hollywood seems to have been crowned with early success. We understand that our vigilant censors have banned outright as many as nine Hollywood pictures during the last three months. These pictures are: "Naked Spur" (M. G. M.); "Split Second" (R. K. O.); "Road to Bali" (Paramount); "Sensualita" (Paramount); "Hangman's Knot" (Columbia); "Because of Eve" (W. Balcon); "Man on a Tightrope" (20th Century Fox); "Blackbeard, the Pirate" (R. K. O.) and "Never Let Me Go" (M. G. M.). Some of these pictures have been finally banned and in other cases the local distributors have appealed to the Government against the decision of the Censor Board. As the decisions of the Censor Board have been unanimous, we hope the Government would not interfere with them. Doing so would only shake the morale of the members of the Censor Board and unnecessarily weaken their hands. By banning these pictures our censors have not only saved our people from the incalculable harm these pictures would have done but have also saved over fifty lakhs of rupees from going out of our poor country—money we can ill afford in these days of planned starvation. We call that patriotic work.

In the meanwhile we hear that several Catholic Archbishops in the country have vehemently protested against "Salome" (Columbia), a picture that has been described by critics in England as "an insult to Christians", "a shameless perversion of the Bible" and a picture "not fit even for adults to see". Ray Nunn, the well-known critic of "The Daily Sketch" of London, writes: "Sinful Salome is whitewashed and converted into a Christian to make it a good box-office", and describes the Dance of the Seven Veils as, "a sordid strip-tease act".

These are very strong words from Western critics whose outlook on life is as broad as what we call the Western civilization. We are glad that these critics for once at least see eye to eye with us and realize that "Salome" is a most shameless blasphemy of the Christian religion. We only hope that this disgusting perversion of the Bible, the sacred book of over 600 million Christians, would not be tolerated by our censors at least on the Indian screen. The Editor.]

Star Ratings: * Disgusting and Highly Objectionable; ** Very Poor—Not Worth The Money; *** Not So Bad.

* The Moon Is Blue (United Artists)

CAST: William Holden, David Niven, Maggie McNamara

Otto Preminger, the producer-director of this picture, threatens to prosecute all those who criticize his picture and affect the business his picture is expected to do. We risk the threatened prosecution in the interest of our people and invite Otto to do his worst after reading this review.

An evidence of how Hollywood is bent upon treating the screen as an extension of the bedroom is provided in "The Moon Is Blue", a picture that shocks all decent people with its suggestive dialogue and situations and its sex obsession. The picture discusses sex with a crude bluntness and an almost total absence of discretion and does not stop at using risqué phrases like 'pregnant', 'seduction', 'professional virgin' and 'mistress' on the screen. This is the first time that such indecorous words have been used on the screen. Since the picture has managed to reach the theatres, it is evident that there is no wise and effective censorship in America. Even that impotent organisation, the Production Code Administration, which is usually cowed or coaxed into winking at objectionable pictures, could not bring itself to give its usual thoughtless 'OK' to this picture. This self-censoring body of the Hollywood film industry refused its seal of approval to this picture and upon an appeal the Board of the Motion Picture Association upheld the refusal of the seal. The National Legion of Decency of America has condemned the picture by giving it a "C" ("condemned") rating. Francis Cardinal Spellman of New York denounces the picture as "an occasion of sin" and urging Catholics to boycott it says that it violated "standards of morality and decency". The picture has also been banned by the state censor boards of Kansas and Ohio. But the producers seem to have decided to flout all protests and planned to go ahead with its exhibition wherever possible even without the P. C. A. seal. That only emphasizes the impotent character of the Production Code Administration. Hopeful of the picture's commercial success and willing to convert even the controversy over it into coins, the producers are likely to release it as widely as possible.

The Indian censors, however, should ban this morally outrageous picture outright. Described as a bedroom farce, the picture's unabated theme is sex. Virtue comes in for some indiscreet and distasteful dissection and also for considerable manhandling and disfigurement. It contains shockingly outspoken dialogue and discusses such things as methods of seduction as also its 'good' and bad points. In the picture the 'good' points seem

more impressive and after hearing it all the spectator can safely be expected to put some of the methods into practice. The picture is about a girl who seems to consider sex as a sport and wears her sense of virtue up her sleeve to be used only in emergency. She has no objections to an "affection" between a virgin and a bachelor so long as it is devoid of "passion". She does not mind love-making so long as she is able to retain her virtue. In other words, she is game for anything short of the actual sex act and apparently thinks that her virtue will remain unsullied until she indulges in that biological exercise. According to this view, virtue is nothing but the avoidance of a physical act. If this immoral conception of morality is accepted, then, so long as a girl puts her vital parts under some sort of lock and key, she can go about doing anything and everything and still be considered virtuous. There couldn't be a more perverse notion of morality than this. And Hollywood couldn't have violated our moral standards more than by putting this perverse philosophy on the screen. Virtue is not something embodied in a legal definition which can admit of quibbling or something that one can get round by giving it suitable interpretations. Virtue is not merely a list of 'don'ts' nor a negative quality in life which should be appreciated only in its prohibitive aspects. It is a positive concept that should guide one's thoughts and ideas as much as it should one's practical conduct. It pertains as much to one's physical life as it does to spiritual life. But Hollywood has always got some perverse ideas to preach to the world. We urge the censors to ban this picture in India which teaches a

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Read the reviews and avoid these pictures.

brazenly perverse philosophy of "virtuous love-making" between unmarried people.

Maggie McNamara, a struggling television actress, meets by chance William Holden, a young architect, atop Empire State Building, who invites her to wine and dine. She accepts the invitation and walks into his apartment for cocktails but before that she reaches an understanding with him about "affection without passion". Later she makes it clear to him that she did not object to love-making so long as her virtue was not assailed. But the architect seems to have designs and McNamara makes quite a provocative material with a mixture of tempting tricks and caution. A rainstorm upsets their plan to dine out and as Holden goes out to buy some food, his neighbour, David Niven, a middle-aged playboy, enters the apartment for an unpleasant chat with Holden, but seeing McNamara there becomes pleasant and interested in her. Holden was involved with Niven's daughter Dawn Addams, who believed in no checks or restraints. She had confessed to her father to having slept in Holden's apartment the previous night. Holden returns to resent Niven's presence in his room. When Niven tries to scold Holden because his daughter had slept in his apartment, Holden claims innocence and it is understood that Addams was angry with Holden because he had behaved like a gentleman when she slept there. He attributes his gentlemanliness not to any acute sense of virtue but to his desire to "retain the initiative". During later developments, McNamara, who emphasizes that she was a virtuous but 'broad-minded' girl, becomes involved with both the men in several compromising situations till both begin to doubt her virtuousness and the audience also begins to wonder how long this kind of virtuousness is going to hold out. However at the end of the whole show McNamara escapes seduction, her virtue remains unsullied, at least technically and practically, and Holden agrees to take a licence from society before taking her to bed. In other words, he agrees to marry her.

Final Verdict: Apart from being embarrassingly outrageous and shamelessly preoccupied with sex, the picture is a dangerous carrier of a poisonous philosophy. It gives a new and convenient meaning to the term 'virtue' which offends all accepted standards of morality and decency. We do not want our young girls to imbibe that kind of virtue which treats 'dating', 'necking' and 'patting' as harmless and virtuous things. If we want to save Indian girls from becoming sex adventuresses and from leading Bohemian lives, the career of a picture like this must be cut short by banning it.

* *Serpent Of The Nile* (Columbia)

CAST: Rhonda Fleming, William Lundigan, Raymond Burr

As against one picture about a Bernadette or a Joan of Arc, Hollywood produces ninety-nine pictures about streetwalkers, 'B-girls', ancient adulteresses, modern Messalinas and historical harlots. Hollywood holds such characters in high esteem because their lurid biographies have a morbid attraction to people in a morally uncertain society and because they collect more money for the producers at the box-office. From the number of pictures that have been produced about Cleopatra, it is evident that Hollywood is greatly in love with this Lady of Lust of ancient Egypt. Cleopatra, described as the 'supreme harlot', may be a fascinating study but she is not a very exemplary or desirable character to be projected on the screen every now and then to set the minds of the spectators aflame with all sorts of immoral ideas. Especially when a picture forgets the essential tragedy of the unfortunate character and begins to emphasize and glamourize the aberrant and indecorous aspects of her life and manners, it can be called a dangerous dollop of entertainment. And that is exactly what "*Serpent of the Nile*" is. There is very little of history in this picture and whatever there is, is grossly distorted to suit the commercial ends of the producers. Columbia—the same producers who made "*Salome*"—have apparently not recast Cleopatra in celluloid with dignity, restraint or sober choice. Their intention does not even remotely appear to be to preach some

moral lessons to the people or even to give them a serious slice of history by unfolding before them the story of an unpleasant but tragic career. They seem to have exhumed this historical figure simply to cash on its lewdness and devilry and its pungent viciousness. Any serious, thinking person should arrive at the same opinion after seeing this picture which places an embarrassing emphasis on sex and sin, violence and voluptuousness. It is a shameless pandering of history to earn some filthy lucre.

The story takes place in the chaotic period after Julius Caesar's assassination. Mark Anthony (Raymond Burr) defeats Brutus (Robert Griffin) in Macedonia and captures Lucilius (William Lundigan), a young Roman officer who helps Brutus to escape. Anthony feels so impressed by Lucilius' bravery that he not only spares his life but also appoints him as his chief aide. Anthony next travels to Egypt to teach Cleopatra (Rhonda Fleming) a lesson for her conspiracy with Brutus. But after the first impact of her charms the old warrior himself starts taking lessons on love from her. He forgets all about punishing her and makes an alliance with her despite Lucilius' warnings. Cleopatra tries to cast her spell on Lucilius also but when he appears unmoved she persuades Anthony to put him in custody with charges of disloyalty, being aware that she could not realize her plans of becoming Queen of Rome, unless Lucilius was separated from Anthony. After his arrest Cleopatra makes another attempt to bend Lucilius before her beauty and offers to jilt Anthony if he would join her. The attempt, however, fails and the offer is spurned by Lucilius who is soon allowed to escape by Anthony who realizes his mistake. Lucilius reaches Rome and informs Octavius (Michael Fox) about Cleopatra's plans. Forewarned, Octavius attacks Alexandria with Lucilius' help and defeats Cleopatra's armies. Not willing to fight his own countrymen, Anthony commits suicide and seeing the end coming soon Cleopatra rushes it with the famous snake-and-bosom trick and dies with all her charms. Lucilius returns to find an applauding Rome.

Final Verdict: This is neither history nor healthy entertainment. The picture is a shameless attempt at exploiting the sinful and sinister facets of the ever-erring Cleopatra's life with a heavy dressing of sex and glamour and as such it should not be permitted to be screened in India.

* *The Affairs of Dobie Gillis* (M.G.M.)

CAST: Debbie Reynolds, Bobby Van

"*The Affairs of Dobie Gillis*" presents a sad state of affairs in a group of college students in America with gaiety and irresponsibility. The picture picks out a peculiarly worthless and unsympathetic student and tries to make a glamorous hero out of him with his 'heroics' consisting of disdaining studies, cheating in examination, destruction of college property, using campus for romance and rumpus, mild but clear misappropriation of funds and general gallivanting. This stupid student believes that there are only two kinds of people in the world: those who work and those who enjoy life. He himself believes in the 'enjoyment' of life and hates work. He hates the primary function of a college which is to impart education. He despises chemistry and he loathes English literature. However, he loves a girl student there and still remains in the college because apparently he thinks that the only useful purpose a college serves is to provide a trysting-place between a boy and a girl. The film indulgently and impatiently glorifies this character, justifies him and sees to it that in the end he triumphs over all the hurdles in his way. Is this a sample of the American Way of Life? And is it this M.G.M.-invented ethics which guides the students and educational institutions in America?

Well, this is not the Indian way of life and letters nor do we think it would ever be. We do not know how far this picture reflects the true picture of American student world or how far its theme is supported by American educationists, but we hold that this is too dangerous and disgusting a picture to be shown to Indian students. The irresponsible lesson that this picture teaches in a light-veined mood is extremely dangerous and censurable.

The glorification of a good-for-nothing, philandering loafer and the justification of his irresponsible activities and a morose philosophy of life is a theme which can come only from people who have steered clear of wisdom and education in their own lives and have yet struck fortune through luck which quite often smiles even on idiots. Is M.G.M. loaded with only such people that it is trying to pass on this tipsy tip to students? Hollywood has done enough harm already and now let it not ruin the youth further by holding before them such mangy models of conduct through college life. A picture which supports a student's aversion to books, study and work and his pursuit of 'good-time' in college deserves to be emphatically decried and denounced. Let us see how deep Indian Censors, many of whom are educationists and men of genuine learning, will be able to see into this apparently innocent comedy.

Bobby Van is a first year student in a college who hates the compulsory work required by the college courses because he believes in fun, enjoyment and a good time in life without any compulsory work. He finds a bird of the same feather in Bob Fosse, another first-year collegiate. Soon Van becomes attracted to Debbie Reynolds while Fosse finds his romantic lute in Barbara Ruick. The girls have got Chemistry and English literature as their subjects and even though the two boys know them to be the most difficult subjects, they join the same classes just to be near the girls. Both Van and Debbie get involved in compromising situations and as their romance develops, Debbie's father objects to his daughter associating with Van. But Van succeeds in completely winning over Debbie who also begins to believe in his philosophy of all enjoyment and no work. However, both are confronted with a real difficulty when they are asked to submit an English essay and do a chemical analysis within one day. Van, however, copies the essay from a library book and then both Van and Debbie quietly enter the Chemistry laboratory to do the analysis after college hours. The analysis remains incomplete when they blow up the laboratory in an accident. Afterwards, Debbie is sent to a New York school by her angered father while Van escapes expulsion because of the English professor who is taken in by Van's dupe of the stolen essay. Van longs to go to New York to meet Debbie but lacks money for the travel. He therefore induces the editor of the unsuccessful college magazine to send himself to New York to arrange for a prominent band for a dance which is stipulated to be open to those who agree to subscribe to the magazine. Some way of popularising a college magazine! Probably they couldn't improve its contents. Anyway, when equipped with necessary funds he lands in New York, Van, instead of contacting the band, spends most of the money on gallivanting with Debbie. There is only one description for this sort of behaviour—misappropriation. In the end Van hires a cheap band of old women for the dance which somehow manages to become successful. When Debbie is found missing from her school, her father accuses Van of kidnapping and stirs up police but it all ends 'happily' with Debbie's father accepting defeat and deciding to let Van go ahead with Debbie.

Final Verdict: In spite of its musical and comical complexion, the picture is an extremely incorrect type of entertainment which teaches students to throw away their books and instead chase girls. Indian students should be saved from this Hollywood poison.

* Ride, Vaquero ! (M.G.M.)

CAST: Robert Taylor, Ava Gardner, Anthony Quinn, Howard Keel

"Kill, Bandit, Kill!" would have been a more fitting title for this brazenly bloody picture because there seems to be more killing in it than riding and because there are more bandits in it than vaqueros (cowboys). This is not a nice tale about the nice activities of a nice people. This is the venal Hollywood's usual tribute to its traditional inspirers—trigger-happy bandits who believe in loot, arson and murder. The picture is just packed with the stinky doings of these hateful creatures and as

such constitutes a very objectionable piece of entertainment. The amount of blood that is spilled in this picture seems to be enough to drown the M.G.M. studios.

But it is not M.G.M. which will suffer the vicious results of this bloody game. M.G.M., like other Hollywood producers, will continue to spill warm human blood on the screen and sell it to the world as entertainment. It is the silent victims of these treacherous entertainers who will pay the ultimate price of this blood-soaked entertainment in fast degenerating social and moral values. A time will come when even civilians, like soldiers on the front, will regard human blood as a cheap fluid—a human being, a mere blood-container, and life, a short span of violence and convulsion. But at least in India this suicidal journey towards a maniacal future can be stopped by keeping pictures like "Ride, Vaquero!" away from Indian shores. Allowing such pictures steeped in blood and violence for exhibition in India would be murdering Gandhi once more.

Laid against the background of south-western territory of Texas, close after the Civil War, the story tells about Howard Keel who comes to settle down in Brownsville with his pretty wife Ava Gardner and a pretty dream of owning a huge cattle business. But his dream receives its first blow when Anthony Quinn, a powerful bandit, who virtually ruled the territory, burns down his ranch because he did not want any settlers in those areas. Finding even the sheriff impotent against Quinn and his gang, Keel tries to organize the people in the town but they also get scared after another of Quinn's regular raids. Keel decides to fight alone and to meet future raids builds a strong fortress-like ranch. When Quinn's associate, Taylor comes to burn this ranch along with the other bandits, he is captured by Keel who offers Taylor partnership in his future cattle empire. Taylor accepts the offer thus making Quinn furious who still hoped that Taylor would come back to him. Finding an opportunity Quinn manages to create some trouble between Ava and Taylor and Taylor goes away from the ranch. Now Quinn raids Brownsville again to teach Taylor a lesson and after a good deal of loot and murders takes control of the town. When Keel comes to challenge him Quinn sadistically wounds him with four bullets but does not kill him. But the moment Taylor and Quinn come face to face they exchange quick shots and kill each other. And Keel prepares to recover from his wounds and work for his dream along with his dreamy wife.

Final Verdict: "Ride, Vaquero !" violates decent tastes of entertainment and because of its bloody and violent quality is a picture absolutely unfit for exhibition in India. The exhibition and propagation of such naked violence on the screen instead of being encouraged should be made punishable by law if we desire the future generations to live in peace. The picture richly deserves to be banned. And if such pictures, preaching murder and violence without even blushing, are allowed to be screened in India, then where is the damn sense in Pandit Nehru going hoarse every day over his theme of world peace? Peace can never be spelt with blood and murder. Our censors must always remember that India is a land of peace and non-violence and it is against the very fibre of our people to thrust on them anything violent and murderous.

* Gentlemen Prefer Blondes (20th Century Fox)

CAST: Marilyn Monroe, Jane Russell, Charles Coburn

"Gentlemen Prefer Blondes" is not a picture for gentlemen. This is sex-dripping entertainment for sex-hungry souls. The picture features Jane Russell and Marilyn Monroe, two of the most provocative and ultra-upholstered show-girls of Hollywood. Equipped with outrageous curves, both the girls specialize in sensual titillation on the screen and constitute Hollywood's two rich resources for supplying sex in films to the world. The former shocked the decent world when over ten years ago she allowed her sizable breasts to generously peep out of her co-operative blouse in "The Outlaw" and landed the picture into trouble with the censors. The

latter gained notoriety recently when she entirely dispensed with clothes for a calendar photograph and made the Americans forget that a calendar is meant for finding dates and not nude females. When these two sex-ticklers come together in one picture and put their heat and heads together, it should become apparent what the profit-pining Hollywood Jews are about.

Well, the Hollywood hucksters are after big profits in "Gentlemen Prefer Blondes" and since they do not know a decent and artistic way of getting them, they have decided to do so by shamelessly selling sizzling sex to the spectators. Purporting to be a musical comedy, the picture is a gross exhibition of sex. The picture's main driving force is female anatomy which is as much exposed and exploited here as was possible under the American censors. And apparently there is much that is possible under American censors. Throughout the picture the girls appear in highly provocative costumes, jerking, bouncing or swinging one or the other part of their bodies. In every situation, every dance and song, the emphasis is heavily placed on sex and the camera does not seem to be interested in telling a story but only in viewing the bodies of the two girls from every possible angle. The picture tells about a seductive and cute cutpurse, well-versed in the fine art of gold digging, who believes that "Diamonds are a girl's best friend" and sets out to hunt male hearts and pockets. She meets admirers ranging from juveniles to septuagenarians and attracts every male aboard the ship in which she travels to Europe. She gets into a spangled scarlet dress which is suitably slit to uncover a good bit of her physique. She wears a hugging satin garment which accentuates her figure so much that she begins to doubt the existence of any other dress between the satin dress and her bare skin. Her dances are merely pretexts to swing those full-fleshed limbs of hers, which, however, are kept swaying even when she is neither singing nor dancing. The other girl keeps her company in practically everything and at times, in fact, is even violently ostentatious in sex-revelation. On the whole, "Gentlemen Prefer Blondes" looks a brazen burlesque serving only three things: sex, sex and sex and crude and vulgar sex at best. Only, the picture doesn't show a downright systematic strip tease act.

We now ask our censors: Is this the kind of entertainment suited for Indians? Such sickeningly sexual pictures should not be allowed to affect our lives and our traditional approach to sex.

Marilyn Monroe, a purse-hunting showgirl of New York, finds her latest fiancé in Tommy Noonan, a millionaire's son and induces him to finance her trip to Europe. Destined for Paris, she embarks on the trip chaperoned by her friend Jane Russell, another showgirl. But doubtful of Marilyn's real designs, Noonan's millionaire father hires Elliott Reid, a private detective, to shadow Marilyn on the voyage. Once aboard the luxury liner, the two girls start impinging on innocent and gullible passengers with the full force of their sexual charms. Jane entertains and is entertained by a U. S. Olympic team aboard the ship and falls in love with Reid while Marilyn finds a voluptuary victim in Charles Coburn, a silver-haired English owner of a diamond mine. Doing his duty, Reid manages to take a few compromising photographs of Coburn and Marilyn. When Jane discovers about photographs and about the fact Reid was a detective, she and Marilyn both use their obvious seductive weapons and a little effective liquor to seize the risky and risqué photographs from him. Having got them Marilyn blackmails Coburn with them and manages to get out of him a diamond tiara belonging to his wife. On arriving at Paris, the trouble begins when the girls find their finance stopped by Noonan and when Marilyn is charged with the theft of the tiara. After a lot of noisy comedy, with emphasis all along on sex, including Marilyn's wild and sex-loaded impersonation of Marilyn in a court and Marilyn's hurried conferences with Noonan, who comes down to Paris, everything comes out satisfactorily with the whole sex-show ending

with Jane marrying Reid and Marilyn marrying Noonan.

*** Final Verdict:** "Gentlemen Prefer Blondes" is not aesthetic entertainment. It is an erotic irritant. Since it is an abuse of the cinema to merely supply sexual stimulation in films, this picture should be dealt with severely by the censors and stopped forthwith from exhibition in India. Let not Indian theatres be converted into burlesque shows with such pictures whose only value is their crude and erotic content.

*** Law And Order (Universal International)**

CAST: Ronald Reagan, Dorothy Malone, Alex Nicol

"Law and Order" is a 'Western' and as anybody familiar with this bestial brand of entertainment can guess, the picture deals with lawlessness and disorder with an apparent relish and makes its title look as so much hypocrisy. Though law and order do return to the troubled territory in the end, they do so only after the picture has unreservedly shown violence, bloodshed and anarchy throughout its length. For Hollywood peace, law and order are things essentially insipid and unimportant to only mark the brief and hasty end of lengthy unfolding of vice and violence on the screen. Hollywood is never interested in showing harmony on the screen unless it has been preceded by a long and effective show of man's raw and rattling passions and his insane pursuits. There is a sufficiently disgusting dose of this raw stuff in "Law and Order". It contains all the usual nasty and noxious contents—brutal fist fights, violent deaths and killings. Especially the way the picture tries to give those killings a civilized look by making them happen in self-defence makes one realize once again that Hollywood products are all the more dangerous because of their subtlety. The presentation on the screen of a number of killings in 'self-defence', does not make a picture any less gruesome or unpleasant.

After resigning as U. S. Marshal of Tombstone, Ronald Reagan settles down peacefully on a ranch near Cottonwood with his two brothers, Alex Nicol and Russell Johnson, and plans to marry Dorothy Malone. But an old enemy Preston Foster and his sons Don Gordon and Dennis Weaver, who control Cottonwood, force Reagan to take up his guns once again. A young man, Garner kills Gordon in 'self-defence' (killing No. 1) but still the crooked sheriff of the town who is a stooge of Foster does not hesitate from lynching Garner. When turning down a request from the people Reagan refuses to become the Marshal, his brother Nicol steps forward and is given the Marshal's badge. But he doesn't wear it long because very soon he is shot dead by Weaver, (killing No. 2) who calls it a case of 'self-defence'. Killing an official is self-defence according to Hollywood. At this Johnson becomes wild and decides to avenge his brother's murder. But to prevent him from getting into trouble Reagan accepts the job of Marshal and puts Johnson in custody. However, Johnson manages to escape from jail and prepares to elope with Ruth Hampton, Foster's daughter with whom he had fallen in love. But his plans to elope are obstructed by Foster and Weaver and this results in Johnson killing Weaver, (killing No. 3) of course in 'self-defence'. Reagan arrests his brother and tries to bring him for trial but Foster manipulates Johnson's second escape in order to bring Reagan into discredit. This leads to another brutal fight between Foster and Reagan resulting in Foster's death (killing No. 4) when he falls in front of a stagecoach. Johnson is again arrested by Reagan who brings him back for trial without any regrets since he is sure that Ruth's testimony will set Johnson free.

Final Verdict: This kind of picture can never instil fear or respect for the law in the mind of the spectator. In a picture where human blood flows so cheaply and freely and where men reach for their guns after every thirty winks, one cannot look for healthy and wholesome entertainment. With all its lynchings, killings and other forms of violence, "Law and Order" is a picture which should not be shown in India in the interest of law and order.

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